

Katti Pyakha: A Case Study

A Thesis

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ABBERVATION

| | |
|-----|---------------|
| A.D | ANNO DOMINI |
| B.S | BIKRAM SAMBAT |
| N.S | NEPAL SAMBAT |

CHAPTER ONE

INTRODUCTION OF THE STUDY

1. Introduction

1.1 Introduction to the study

Traditional Newari masked–dance drama is investigated through its history, the common subjects treated by the plays, and religious background of the plays. This drama form originally came from Siddhinarsimha Malla guided by his *guru* Vishwanath Uphadhya as a part of *tantric* ritual 400 years ago. The Krishna temple inscription 757NS, shows Viswanath Upadhya matching with Vasistha in learning, who might have wielded considerable influence on Siddhinarsimha Malla. This classical dance-drama is based on mythical and religious themes from Haribamsha *Purana*. Later Srinivas Malla introduced the stories of *Bathas* (The Clever Men). It added the depiction of comedy through the folk tales like ‘*Bathapyakha*’ which represented the contemporary society. Yognarendra Malla son of Srinivas Malla added other play and now the play was performed for 27 days. The subjects are however, presented into a farce form of drama which evokes laughter from the audience and, thus, an optimistic philosophy overshadows hard present reality.

According to one of the legend, when lalitpur was established in the shape of disc of lord Vishnu it became very unauspicious. As a result, the people of Patan became slow and lethargic. This made the king very unhappy. He took the advice of the astrologers. They told him that only a human sacrifice could avoid this situation. The king was not convinced with this concept of human sacrifice so he consulted his *Guru* Viswanath Upadhyaya. He suggested him to initiate a dance drama in which a demon would be killed by a god, and that way this bad omen could be avoided (Amatya, 2062, p.72).

Kartik naach begins every year from ‘*Kartiksuklatrayodasi*’, and is performed in the heart of Lalitpur, at the premises of Patan palace in the month of *Kartik*; which contains the social, religious and other aspects of human life. This dance is performed only at night at an open platform or *Dabali* next to the famous Krishna temple, and in the front of Charnarayan. This platform is also known as ‘*Katti Dabu*’ or ‘*Kartik Dabali*’.

The *sukunda* (oil lamp) is brought to the *Dabu*, placed in the centre of the stage, and hymns and songs (*Arati*) are sang before the starting of the play. The closing of the play is also followed by *Arati*. This dance consists of two *khin* players, Right *khin* player is the descendant of *shikshya guru* Haribamsha Upadhaya whereas left *khin* player is any skilled player from the community. After the ending of each episodes, two *Khin* players, three to four *Jhyali, Ta* (instruments that gives tala) with *sukunda* is taken to the golden gate (east), the main entrance of palace and the musicians perform *deula*, and pay respect to the Malla kings. *Deula* is of seven talas. Amongst this *Tala*, performers can play any. Again, after the *deula* to the east, they continue it facing south and North respectively. South facing Taleju represents *Dikshya guru* Biswanath Upadhaya and north facing Krishna Mandhir represents *Shiksya guru* Haribamsha Updhaya. (P.Sharma, personal communication. May17, 2017).

The *Katik Naach* currently performed in Mangal bazaar, serves as model for the study of stage arrangement, dialogue, farciacal characters, plot, masks, costumes, music and ritual. In Newari such classical dances are called ‘*Gaa pyankha*’, where ‘*Gana*’ means deity and ‘*Pyankha*’ means dance. So being the dance performed in honor of the deities they are called ‘*Gaa Pyakha*’. Similarly, ‘*Katti-Pyankha*’ means ‘*Kartik Naach*’.

This drama is based on the ancient Literature *Harivamsa Purana*. It has two aspects religious or classical and *loka* or folk. In its religious aspect Krishna *Lila* or adventures of Krishna, Krishna’s friendship with Sudama, elopement of Usha, battle between Mahadev and Krishna, dance of Bhairav, Mahalashmi, Kumari, *Khayaka* and *Kawo*, *Jalasyan lila* of Lord Vishnu or Lord Vishnu sleeping inside the sea, Lord Vishnu’s Boar incarnation *Varah Avatar* and Lord Vishnu’s *Narashima* or Half man Half lion incarnation and so on are shown. The climax of this dance drama and the most thrilling and hair raising episodes are lord Vishnu’s boar incarnation or *Varaha Avatar* and killing of demon king *Hiranyakasipu* by *Narasimh*. In the dance of boar incarnate Lord Vishnu fights with demon king *Hiranyakasha* and kills him. By incarnating himself as Narsimha he kills *Hiranyakasipu* and rescues Praladha his devotee from death.

The most remarkable feature of the divine dancers is their masks. They consist of variety of materials, with selected clays as the primary raw material. Covering them with cloth, Nepali paper and pastes precedes the application of colours, exclusively created, painted and repaired by the *Citrakar* (‘Newar painters’ caste). These masks need to be empowered by a series of rituals. At the end of a cycle, such masks may be

stored, or else consigned to a fire as a consequence of the ritual death of the deities, but in our case it is stored, as I will be discussing further.

Other important feature of the divine are their specific garments, ornaments and jewellery. The sword (*Khadga*) is the most common among the weapons displayed. The elements of dance include specific movements, steps and hand postures (*mudra*); rather than the voice, these bodily gestures are used as a means of expression. The dancers are assigned a specific status from the moment of their first *diksa* (*tantric* initiation). They variably keep additional rules in order to preserve their heightened ritual purity, they may observe to restricted diet, specific clothing and hair-dress and a specified behavior towards the community.

In between the episodes the dances and comics presented by a pair of farmers, two fishermen and the dances of Bhairav, Kumari, Mahalaxmi, *Khyak* and *kawa* are very lively and entertaining. In the Bhairav dance he wears all blue color including his mask, shirt and frock. He holds a *khadga* or sword. Mahalakshmi and Kumari wear red mask and their dresses are all red and they have also *khadga* in their hands. After the dance of *Kawa* and *Khayak*, Bhairav, Mahalakshmi, and Kumari perform their dance. Once this dance ends they are worshipped together with *Khayk* and *Kawa*. In one of the dance episode; it is shown that when lord Vishnu is taking rest in the bed of serpent *Madu* and *Kaitab* two demons disturb him that aroused him very much. He cuts the heads of these two demons by his *Charka*. Seeing the end of the demons; Vishnu, Brahma and Lakshmi dance with joy. (Amatya, 2062, p.2)

The troupes not only consist of dancers, but also include a variety of further members responsible for the one or other office. The duties of the *guru* (master or teacher) are split within some troupes into the *mul-guru* ('root teacher'), the *mye-hale-guru* ('teacher of the songs') and the *puja-guru*.

These traditional dances are still surviving because they are linked and controlled by the local communities and their trust or "*Guthi*" and their rules and regulations. Such classical mask, dance and dramas are given financial and other support by the government and general public for their survival. The stories of the origin of all these classical dramas are very interesting as I mentioned earlier. It is said that, during Malla period, there were numerous such classical dances and dramas solemnized in the Kathmandu valley. As a matter of fact still today at Bhaktapur there are more

than two hundred groups involved in various classical Dances and Music. Not only in three main cities of the valley but also many other towns and villages around the country, such classical dance and dramas are observed.

These classical dances are performed in the open platform known as “*Dabu*” or “*Dabali*”. In every important locality, towns and villages in the Kathmandu valley such as “*Dabus*” or open platforms are in existence.

The protection of these classical cultural activities are necessary and its existence means sustainability. These cultural activities promote tolerance, peace and harmony in society. Preservation of cultural activities will promote, preserve and develop Nepalese literature, dance- drama, music and musical instruments and also present Nepal as an independent and culturally rich country. My objective of research is definitely circulating around those aspects, I mentioned.

1.2 Research Problem

The *kartik* dance of Patan has a special significance and place among the religious dances of the Kathmandu Valley. Among them the dance performed every year in the heart of patan at the premises of patan palace in the month of *Kartik* contains social, religious and other aspects of human life.

We have already forgotten, and left numerous intangible cultural heritages, which were spread all over our country. Such changes occurred because of time, circumstances, economic condition and changes in social values and also due to unfavorable service oriented education system. We don't have even the records of these lost heritages. Therefore, Nepal Government, Ministry of Culture, Royal Nepal Academy and *Guthi* Undertaking should start immediately the documentation of all those international, national and locally important intangible cultural heritages to protect our national identity.

The research problems can be traced as follows;

1. Absence of proper documentation of *Kartiknaach*.
2. Unrecognition of the constituencies of *Kartik Naach*
3. Absence of proper documentation about the dance and drama.

1.3 Objectives of Research:

Although most of the masked-dance dramas of Kathmandu Valley have their unique Characteristics, *Kartik Naach* is the most popular and considered the best in terms of dramatic unity. This study presents the background and characteristics of *Kartik naach* masked-dance, drama in general, and then concentrates on its compositional aspects in total.

The protection of these classical cultural activities are necessary and its existence means sustainability. These cultural activities promote tolerance, peace and harmony in society. Preservation of cultural activities will promote, preserve and develop Nepalese literature, dance- drama, music and musical instruments and also present Nepal as an independent and culturally rich country. The objective of research definitely circulates around this aspects. The main objectives of the research;

1. To find out the historical documentation about *kartik naach*.
2. To point out the main constituencies of *katik naach*.
3. To find out the role of dance drama.

1.4 Significance of the study

The medieval drama of the malla period is a deprivation of the Sanskrit drama. So, basically its structure is similar. Its roots are deeply seated in the antiquities of Sanskrit theatre, or literature. Medieval Nepalese theatre boasts of a rich heritage, unaffected by any foreign influence. One of the remarkable features of the divine dancers are their masks. They consist of variety of materials, with selected clays as the primary raw material. Covering them with cloth, Nepali paper and pastes precedes the application of colours, exclusively created, painted and repaired by the *Citrakar*. These masks need to be empowered by a series of rituals. Likewise their specific garments, ornaments and jewellery are the other important feature. The elements of dance include specific movements, steps and hand postures (*mudra*); these bodily gestures are used as a means of expression. The troupes not only consist of dancers, but also include a variety of further members responsible for the one or other office. The duties of the *guru* (master or teacher) are split within some troupes into the *mul-guru* ('root teacher'), the *mye-hale-guru* ('teacher of the songs') and the *puja-guru* ('master of worship').

This research will help to know the compositional aspects of this mask-dance drama. The effort of conducting such research will help in the contribution of protecting and promoting the heritage. It will explore the multiple aspects of such traditional dance

drama. It is significant socio-economically, historically, and artistically. The cultural and archaeological aspects cannot be ignored.

1.5 Review of Literature:

Every piece of ongoing research needs to be connected with the work already done and to attain an overall relevance and purpose. The review of literature thus becomes a link between the research proposed and the studies already done. It also highlights about the aspects that have already established or concluded by other authors, and also gives a chance to appreciate the evidence that has been collected by previous research, and thus the current research work in the proper perspective.

As this study is concerned to one of the intangible heritage of Lalitpur district various books, journals, articles regarding *KartikNaach* as well as the history related to particular theatrical drama were consulted. Some books, journals, articles have listed down the importance and significance of *KartikNaach* and other Medieval Dramas. However these books are indeed very helpful for studying the importance, significance and history of *KartikNaach*.

Gopi Nath and S.V Ramana Rao, **The classical Dance poses of India**, Natana Niketan, 1955 A.D (2012 B.S)

It talks about the fact of Indian dance, its language and grammar. This book attempts to give an account of the basic patterns of body poses and movements both by way of description as well as by illustration. The name of Sri Gopinath which is associated with the book is well known in and outside India as that of leading exponent of the dances from south India. This book is useful to those who practice art. It will also serve to acquaint those who are not very familiar with the theoretical aspect of Indian dance with the fundamentals of its language and grammar

Chandra shekhar shah, **Mallakalin Maithali Natak**, Nepal Rajakiya Pragya Pratisthan, 2055 B.S

This book is a wonder and has been a gem. It talks about in depth of the medieval Maithali drama of Nepal. It is in itself is a compact composition that accounts various Maithali creations. It talks about the *Maithali* dramas of medieval period and its impact in the valley. The medieval period of the valley found its inspiration and aspiration from

Maithali Natak. It circulates in a broad range of medieval timeline; it does not just talk ‘*Kartiknaach*’ but focuses on medieval dramas and its Maithali roots.

Anne Vergati, **Gods and Masks of the Kathmandu Valley**, D.K printworld. 2057 B.S (2000A.D)

Dr.Vergati in her study has emphasized these latter aspects of masks. It mentions here the living traditions related to masks rather than their styles and has investigated the relation between the masks the dancers who wear them and the gods. This book has unlayered the ‘classical’, ‘*tantric*’ or regional ‘folk’ elements in the making and use of masks and has pointed out differences between the Newari and Tibetan traditions among others. The book has focoused some of the Newari Buddhist monasteries, a distinct addition to our knowledge on the subject. Since all that we donot find any masks of *Kartiknaach* discussed or observed by the writer.

Tulsilal singh, ***Kattipyakhaya Chun Amsha***, Nepal Sanskriti, 2060 B.S (1124 NS)

This is a brief summary about *Kartik Naach*, summarizing an old manuscript ‘*Kattipyakhaya Chun Amsha*’. It just summarizes the total play. So, there’s a complication on finding depths and details.

Marianna Kropf, **In the Wake of Commercialised Entertainment: An Inquiry into the State of Masked Dance Dramas in the Kathmandu Valley**, Contribution to Nepalese Studies, Vol. 30, No.I (2060 B.S)

In this article, the author has mentioned that Siddhinarsimha Malla initiated the yearly staging of stories in praise of lord Krishna in month of of *Kartik*, which have been known as Narsimha or *Kartik-Nacupto* present. The Article also emphasized on the uses of different masks in different cultural dance performances as well as uses of specific steps and movements (*karana*) and hand gestures (*mudra*) in different mask performances in Kathmandu valley. But the article do not mention about the specific uses of gestures, masks and movements taken by the artists in *Kartiknaach*.

Shaphalya Amatya, **Religious Dance of Nepal Mandala**, Chakan Dabu, 2062 B.S

Author writes about the traditional and religious dance performed during our festivals and on different occasion. It talks about the festivals entertaining and thought provoking aspects; like example he explains Indra jatra are aimed to provide

entertainment. On the other hand in the dances observed during bada dashin such as Chandraketu kumar dance, Shubhadanta Daitya dance, Astamatrika dance of Patan, etc religious feelings and sentiments are given prominence. Further adds festivals such as Dance of *Bhadrakali* and *Pachali Bhairav*, *Navadurga* dance of Theco, *Kartik naach* of Patan etc dances are completely related with rituals and religious feelings. This book has basic aspects of various festivals in the valley.

Satyamohan Joshi, **Athens ko Amphi theatre dekhi Lalitpur ko *kartik naach* ko Dabbali samma**. Bhrikuti Academic Publicaation, Vol I no I, 2064 BS

In this article, author correlates the different important characteristics of play of Greece , comedy from France , ballet from Russia, India, Japan Opera from Germany, Italy, and China etc. the article has inter related *Kartiknaach* with the plays of Greece, mentioning the Opera stage performance. The article talks about the consistency of our *Dabali*, as rather Amphitheatre of Athens is replaced by modern stages. The use of oil lamps, songs, instruments, music and its uniqueness is also related. The article limits the article within comparative aspects, obviously; and is not considered inter relating the cultural and religious side of the play.

D.R Regmi, **Medieval Nepal vol.II**, Rupa.co, 2007 A.D (2058 B.S)

This is part II of Medieval Nepal, which deals with the medieval history of Nepal. This volume has six chapters, the last of which describes the social and economic condition of the later medieval period. The fifth chapter deals with social and cultural, rituals gifts and the classical texts, Dress, Ornaments, Food, Drinks etc, literary: Language, literature and drama, Musical instruments likewise. And the chapter IV deals with Patan's kingdom, and the respective kings. It is obvious that this book do not concentrate on just medieval theatre or just *Kartik naach* to be specific.

Hariman Shrestha, ***Kattipyakha***, Lalitpur Jestha Nagarik Samaj Nepal, 2009A.D (2060 B.S)

It is a collection of total episodes. The language and the dialogues may not match the old lost manuscript. The whereabouts of old manuscript is not known. This book is used as modern day directives. It consist of all 27 days play, in whose basis '*Kartik nacch*' operates today. It is in mixed up language; Sanskrit – Maithali –Newari. Most of the dialogue part is in Newari. It is a play directives consisting of songs,

dialogues. The other aspects of music, dance and even applied stage crafting is not mentioned.

1.6 Research Methodology

This research is a qualitative, comparative and analytical study based on field-survey that includes annual visits to the event and frequent visits to the event and even frequent visits to the back stage aspects, following the other embodies that adds to manifestation of event. The research is also based on published literature

1.6.1 Nature and Type

This research describes the aspects of 'Katha pyankha'. I have concentrated my study on its history, origins and multi aspects of its composition. The research can be considered as descriptive and qualitative.

1.6.2 Data Collection

This research is based on direct observation, field visits and through published literature.

1.6.2.1 Primary Sources

The primary sources of the research are as follow:

- i. Direct observation
- ii. Photographs
- iii. Interview with the experts, performers and other stakeholders.

In every field based research and for the verification of work done, photograph is the compulsory ingredient which applies to this research also.

1.6.2.2 Secondary sources:

The present research is also based on study of published literature, Books, Papers, and other related sources.

Datas collected from the field, interpretations and analysis are made by the help of the outcome of the outcome of detailed study of both, primary and secondary data collected for final conclusion. With the help of conclusion came from the detailed analysis of collected data, this research is written parenthetically following complete APA method.

1.7. Limitation of Research

1.7.1 Limitation of Participants

I could only involve few people to interview and take their opinions. Initially I tried connecting with many participants expecting to capture multi dimensional perspective, but wasn't so favorable economically and timing wise.

1.7.2 Limitation of Prior Research

The effort has been to explore the compositional aspect of this medieval theater. The effort did find limited writings on Mask, Dance and Drama respectively. There are books on medieval theatre in Maithali and even in Hindi. Very few Nepalese Mathali authors have written books on medieval drama. Many books can be found written by Indian writers.

1.7.3 Limitations in Understanding.

There are many *tantric* rituals conducted within this theatrical session, some exposed to audience and some kept secret. Foremost, understanding of any *tantric* aspects is beyond limit. It requires a spiritual and physical dedication and a good amount of time to acquire some knowledge to understand 'Basics of Tantra'. To practice or to gain some ideas about tantra wasn't possible, so the respondents may not have answered as clearly as they should be within the chapters.

CHAPTER TWO

KATTI-PYAKHA AND ITS' LEGACY

2.1 Kingdom of Patan

It appears that since 640NS Patan became completely autonomous under one Visnusimha and his successors have not yet been traced in this area until the time of Sivasimha (778-839 NS). Ratna malla and his brothers had lost control of Patan long before. A feudatory family came to possess' control of the affairs of the kingdom of patan ever since yaksamalla's time.

Nepalese chronicles in general mention Patan to have been handed over to the youngest son Ratna malla, of Yakshamalla. It is said that when he died without a male heir the throne went over to his sister whose descendents ruled over the country for about a century. A few names beginning with her husband and son are also mentioned as rulers. The principality of patan was for sometime under joint rule of Ratnamalla, Arimalla and Rama malla. The malla kings of the valley seem to have been under the influence of the feudatory family, and always been a puppet to these autocrats. Patan principalities are the most to have been fallen under the feudatory influence in total history amongst the three kingdoms of the valley. Yaksha malla's younger son Ratna malla took the autocratic power from the feudatory family of Kantipur and declare himself king of the autonomous state of Kathmandu. Later patan also separated from Kantipur and became the younger autonomous state. The chronology of Yakshamalla states, that he inherits his daughter the state of patan as the '*daijo*'. (Regmi, 2007, p.262)

It is not clear or no date can be relate on the principality of Patan being completely autonomous. The king of Kathmandu, Siva singh's two son Laxminarshima and harisimha seems to have gone to the feudatory family writes Bendall. Sidhhinarsimha is shown by professor Bendall in his 'A journey of literary and archeological research in north India' as the first king of the separate kingdom of Patan (Wright, 1877, p.234). However, E.H.Walsh in his 'The coinage of Nepal' shows the division as dating from *Hariharasimha* as the *Vamsavali* states that he 'went to rule over Patan in the lifetime of his father Sivasimha', and although on succeeding his father subsequently, he ruled over the two kingdoms, Patan as a separate kingdom had already been constituted, and was regarded as such (Regmi, 2007, p.p 280-282). This

is also shown by the fact that, although on his father's death Hrisharasimha succeeded in ousting his elder brother lakshmi *Narasimha* from the kingdom of Kathmandu, it was lakshmi *Narasimha* who succeeded to that kingdom as the son of Sivasimha, while Hariharasimha's son Siddhi *Narasimhas* succeeded his father as ruler of the separate kingdom of Patan. Most of the historians agree on his perspectives. The chronicles of Harisimha states him in being the first autocrats of this Free states. That is how Patan as Free states re-appears dated 1601 AD.

A feudatory family came to possess control of the affairs of the kingdom of patan ever since yaksamalla's time. According to an inscription of a temple of Siva in front of the patan durbar one ruler of the dynasty seems to be Vishnusimha who had constructed the temple. He is the first ruler of the line, who has documents to establish his reign period. This document is damaged, and the date figures are faded. But few lines that are preserved show the names of his ancestors and here in line the importance of document. An inscription of *Sonaguthi* dated in NS 674 *Magha Sukla Panchami Somavare Makaragat Surya* has a genealogy of Visnusimha and these names in the list are noted in respectful terms and addressed as rulers (*Bhupanrpa*). This inscription was set up by Visnusimha and dedicated to inauguration the temple of *Bhrngarevara* in *Sonaguthi* in the name of his father. In both the inscriptions Jayasimha is spoken of as the first ruler of the dynasty. (Bajracharya, 2068, p.p 11-20)

Patan can be seen been governed by the feudatory family for a quite a long time by the seven family of nobility '*Sabtakunja*' and within operated the three *pradhana patras* '*Tri-Vayae Mahapatra*'; the *Kumbheswara* inscription of 1447 inscribes "*Trivi Pradhanai, Patraichya Palito Lalitpur*". (Regmi, 2007, p. 261)

The copper plate inscription of 547, which shows Rajasimha Malla Varman and six others as '*Mahapatras*' of Patan. . Rajasimha and other six *Mahapatras* are eulogized in the drama '*Birbahu*', which was written by Ram Bharo. (Bajrachjarya, 2068, p.p.277-279)

It appears that *Manigala* was the original palace of the Nepalese rulers who had lalita patan as their capital. Since Yakshya malla's death the palace seems to have been the residence of Visnusimha's line of feudatories. Later in 720NS, Siva Simha succeeded in eliminating the feudatories, the *Manigala* became the seat of his government for that area.

The expression *Manigaladhipati* as applied to Patan refers in the light of the identification of *Manigala* with the site of the existing royal palace shows that by using the same epithet as expressive of his conquest of the principality. Siddhinarshimha also had continued to function as King from the throne of the palace at the usual site.

2.2. The three kings

2.2.1 Siddhinarshimha Malla (1620 -1661 AD)

The division of Kathmandu and Patan was once again affected after Sivasimha's death as earlier we discussed. Siddhinarshimha, son of Hariharshimha by his younger wife Lalmati, became the first ruler of Patan in this period. His genealogy appears in several inscriptions, for instance, in stele of the Krishna temple (dated 757 *Falgunā sukla* is damaged) and Srinivasa's *Mulchok* copper plate (785 NS). In all these *Siddhinarshimha* is noted as Sivasimha's grandson and Hariharshimha's son. (Bajracharya, 2068, p.p 74-78)

Siddhinarshimha is known as a person renowned for piety and renunciation of worldliness. According to an inscription of Yogamati, his great grand-daughter, he passed his last days at Banaras whither he had gone on pilgrimage. He is also said to have reorganized the existing Buddhist Monasteries (*Viharas*) and introduced sound administration of their funds and charities and defined their rights and relation with the laity. (Wright, 1877, p.234)

Siddhinarshimha was called the sage among king (*Rajrishi*) by his son in his Taleju copper plate inscription of 786NS. The *Vamsagopala* inscription with date NS 800 *Jestha Krishna chaturthi sravana pra dhanista nakshatre vaidhrti pra viskambha adityavare* calls him *Rajrishi* who had conquered all passions and gained the peace of mind, and had relinquished his throne which he regarded as no more than a straw. The inscription was set up to mark the ceremony for the completion of the temple by his grand-daughter and her husband. Also, in the inscription he set up to commemorate the occasion of his constructing the water conduit in *Bhandarkhal* he is noted as *Rajrishi* (796 *Kartika sukla pratipada*). (Regmi, 2007, p.277)

Siddhinarshimha showed his earnest desire to worship not only Sivaist, Vaisnav cult but also Buddhist deities. In one of his inscription he is addressed as one bowing to the feet of *lokesvara*. He's also mentioned on other 757 copper

plate inscription accepting invitation to attend the *Samyakdana*. He spent most of his time in meditation and holy or spiritual works serving *devatas* and *sadhus*. He was more interested in spirituality than court, and temporal affairs. He is said to have thrice renounced worldliness and entered hermitage. Whatever be the amount of truth in the saying or account, this is inscribed that he went pilgrimage to Banaras and other holy places time after time entrusting governmental powers to his son, Srinivas Malla. (Regmi, 2007, p.p 74-78)

Siddhinarshima built the Krisna temple in the square ground of the palace in NS.757 as mark of his deep respect for lord Krishna. It consist an inscription giving his genealogy. This temple is modeled on the style of Hindu temples that flourished during that period in the whole of north India. This temple is much different from other usual built on Nepalese style. On the outer walls of the centre room of this temple are carved stone, images of visnu in his 10 incarnations and several lines from Ramayana and Mahabharata are also inscribed. There are several scenes in relief from stories of these epics. His Siva *linga* in another temple contains four life size carved images of Siva in the *linga* (phallus) unlike the others which depict only the head at each side.

Now, *Bhandarkhal* stele commemorates the occasion of offering a pond, water spout and a garden of flowers (*puspa vatika*) to his *Istadevata*, the *Bhavani* (*Taleju Bhawani*). The record has four verses in Sanskrit praising the Goddess and a small passage in Newari at the end. The date both in verse and Newari passage reads *NS 767 Vaisakha krisna Panchamyam tithau brhaspativasare*. (Bajracharya, 2068, p.p 96-97)

Taleju copper inscription 786, talks about his wife Bhanumati, we do not hear much from other legends. In other inscription '*Bhimalakshmi*' is given as his daughter. An inscription of *siddhinarasimha* has made mentions of person as his relations through marriage, whose identity can be clearly established with reference to names in vogue now in the Nepalese plains or in those parts of India known as North Bihar and east. The sundhara inscription of NS 821 *Magha Krisna Dhanista Naksatre Sivayoge Somavare*, talks of Pratapasimha babu, Virabhadrasimha babu and two others as his daughter's grandsons. These were ministers in the court of Yoganarendramalla. Obviously the reference is to his

relations living in mithila in the terai or north or east of the present time. (Regmi, 2007, p.p 279, 280)

Siddhinarsimha malla was the man who started the *kartika* dance drama depicting the events and incidents of the epic *Harivamsha Puran* (Amatya: 2062 p.73). This drama is up till now much popular with the ruler masses of the locality and continues to be witnessed by a vast number of the laity in the month of *kartika* (October-November).

According to the author of the 'History of maithili literature (*NS 821 magha krisna 13 dhanista naksatre sivayoge somavare*). Siddhinarsimha was a poet who wrote in Maithili devotional songs bearing the bhaitus of Nrsimha and Nrpasimha (Misra, 1988, p.242). There is one stone inscription of his reign (*Kwa bahal*) which mentions his name as only *Narasimha* malla with date 757 NS perhaps the shorter name was used as a pen name as well as by writers who escaped over the first- word.

In his time a drama in Maithili called *Harischandra nrtyam* was composed and performed in 1651 AD. According to Augustus Conrady who edited and published the play in 1891, the language in which it was written is in its main texture a mixture of Bengali and maithali with Sanskrit verses interspersed here and there. Apart from dialogues in prose this play about the life of king Harischandra has melodious songs and lyrics. (Regmi, 2007, p.p 845-847)

Katti-Pyakha or *Kartik* Nacch of Lalitpur is the Traditional dance performed in the month of *kartik* on the *dabali* in Patan Durbar Square. This dance was started in A.D 1641(Nepal Sambat 761) and is the contribution of three generations of Malla kings of Patan. King Siddhinarasingha Malla started this tradition with on 8- days performance and his son Srinivas Malla added a week, which was further extended to a month by his grandson Yognarendra Malla.

2.2.2 Srinivas Malla

Srinivas was born in A.D 1627; his father Siddhinarshima Malla involved him in administrative practice from his very early age. This could have been a partly a scheme to train him to courtly ractice and partly his desire to withdraw gradually from the business of government work to devote himself to

religious exercise. This resulted as, by 1641 Srinivas was sharing administrative responsibilities with his father. By 1649 he is enlisted as joint ruler with his father. In 1652 Siddhinarsimha set off on 2 year pilgrimage to India. In 1658 an agreement with king pratap malla of Kathmandu was signed in the name of srinivas malla. Siddhinarsimha finally abdicated to go and spend his remaining days in religious retirement; this is most provable to have been taken place in 1661, the date of a medal of Srinivasa which may commemorate his coronation. . (Regmi, 2007, p.282)

Bhagiratha bhaiya, was the well known chief minister and loyal to king Srinivas malla. He referred Bhagiratha bhaiya as both being the same, there are inscriptions bearing the names of both men. There is not much information of this chief minister origin, but from the refrence it is clear that he was atleast not a member of the royal family or of the nobility. Certainly he was not a member of seven noble families of patan and he may well have been an outsider.

Srinivas Malla's kingdom touched the boundries of Gorkha and Tanahu in the west and Gajurieda in the north-west. It included dhunibesi and the adjoining areas beyond lamidanda. The four year war with king Jagat prakash of Bhadgaun (1659-1662), later peace was restored through patan's meditation. This peace among Patan and Bhadgaon lead Kathmandu to abrogate its agreement of peace and friendship with Patan. In 1672 Patan and Bhadgaon jointly attached Kathmandu but were immediately repulsed by Pratap Malla. In 1671 Patan led military expedition to the terai single handedly. A military commander, Jaga Bania captured Subha Simha, son of King Harihara sens of Morang. Between 1672 and 1675 there was regular was between Makwanpur and a coalition of the forces of Patan, Bhadgaon, Gorkha and Tanahu forged by Srinivasa Malla to meet the challenge. When King Pratap Malla died in 1674, Srinivas Malla became the leading figure in Kathamndu valley. His influence was greatest in Kathmandu where he forced the accession of Nrpendra Malla (The elderson of Pratap Malla) instead of Mahipatendra whom Pratap malla had designated as his successor. His influence also extended to Bhadgaun whose king was also a minor and finally he began to call himself the lord of Nepal '*Nepalesvara*'. (Shah, 1992, p.73)

Srinivas malla, like his father made a large number of religious endowments. Although a devotee of shiva, he bestowed generous land-grants on the temple of *Bunga-dya (Matsyendranatha)* with his wife, Margavati, he set up an image of his tutelary goddess, Taleju, in the main quadrangle of the palace. He was also fond of literature, dance and drama. He wrote a seven act play called 'The drama of the killing of kamsa' (*Kamsabadhanatakam*) and vigorously carried on the tradition of the *kartik* dance- drama sequence introduced by his father. He promulgated rules for the conduct of religious and social rites especially for mourning and purification and according to one of the later chronicles, he made new arrangements for all of the Buddhist foundations in his territory which have remained in force until the present time. (Regmi, 2007, p.p 288-289)

2.2.3 Yoganarendra Malla:

Yognarendra was born in A.D 1667 and like his father before him, was brought into the administration at an early age. He was crowned in December of 1685. The transfer of power was smooth and peaceful, as had been the case twenty-four years earlier, when *Siddhinarasimha* handed over the kingdom to his son Srinivas malla. Srinivas Malla continued to play a mediatory role among three kingdoms whenever necessary until his death in 1687.

Yognarendra Malla (1685-1705) was eighteen when he became king and one of his first acts was to get rid of Bhagiratha Bhaiya. He concocted a charge against Bhagiratha Bhaiya which turned the populace against him and forced him to resign. Shortly after this he was murdered. Yognarendra than appointed 'Vamsidhara' as his chief minister who was a member of one of the seven families who had so long taken patan under control in the past. Vamsidhara was a brother of one of his favorite mistress. Yognarendra is known for his loose sexual morals and given to profligacy (recklessly extravagant or wasteful in the use of resources). And other tragedy, despite his numerous wives, he died without a legitimate male heir to succeed him. (Regmi, 2007, p.313)

Even, in his regime the conflict inside and outside the Kathmandu valley continued. Patan strengthened Kathmandu's blockade of Bhadgaon upto 1688, by 1689 patan changed sides and joined Bhadgaon in attaching Kathmandu. However in 1690 patan waged a war of its own against both Bhadgaon and

Kathmandu. Lakshminarayan Joshi in 1690 a minister of Kathmandu was assassinated, and Kathmandu valley then saw a brief spell of peace. 1692, King Yognarendra Malla raided Makwanpur in collusion with Kathmandu and Bhadgaon, the alliance didn't last long. It mentioned that in 1697, three kingdoms made a joint proclamation banning every kind of contact with the members of the Ojha family, holding this family responsible for perpetual state of strife and dissension in the Kathmandu valley.

Yognarendra Malla loved poetry and music and assumed high-sounding titles such as 'Proficient in all branches of learning', and 'well-versed in Dance, Art, and Music'. He also boasted of his skill in the practice of the art of eroticism or *Kamakala*. He was devoted to the goddesses Taleju and Harisiddhi, but also worshipped *Lokanatha Bodhisattva Avalokitesvara (Matsyendranath)* the Buddhist deity. He also performed Hindu religious ceremonies. Yognarendra Malla died in 1705 at the age of 38 having been poisoned, evidently by the people of Bhadgaon whose fort of Wabhu he had under siege.

2.3 Katti – Pyakha or Kartik Nacch of Patan

Katti-Pyakha or *Kartik Nacch* of Lalitpur is the traditional dance performed in the month of *kartik* on the *dabali* in Patan Durbar Square. This dance was started in A.D. 1641 (Nepal Sambat 761) and is the contribution of three generations of Malla kings of Patan. King Siddhinarasingha Malla started this tradition with an 8-day performance and his son Srinivas Malla added a week, which was further extended to a month by his grandson Yogendra Malla.

It is believed that King Siddhinarasingha Malla started this tradition for the good of his people and the initial plays were based on stories of Vishnu. These included i. Sudhama ii. Bhakta Surdas, iii. *Jalashayan*, iv. *Varaha Avatar* v. *Narasimha Avatar*, vi. *Vastraharan Lila*, vii. *Dadhi Lila*, and viii. *Bouddha Lila*. These dramas are religious in nature and are performed on specific days and in sequence. For example: *Jalashayan* is performed on *Haribodhani Ekadasi*, followed by *Varaha* and *Narasimha avatars*.

In 1723, King Srinivas Malla introduced the stories of the three *Bathahs* (the clever men), which add humour to the performances. These folk stories represent society of the times and have moral messages. The seven are: i. The Unfaithful Wife,

ii. Price of goat iii. Tricking the Brahmin, iv. Selling the Earrings, v. Crossing the river, vi. Unfortunate *Bathahs*, and vii. The Greatest Fool.

King Yognarendra Malla added two lengthy dramas and further extended the festival to be performed for a month of *Kartik* except for the three days of Tihar. The final two chapters of *Kartik Nacch* are: i. *Ushaharan* and ii. *Madhavanal*. While *Ushaharan* is again based on the stories of Krishna, and *Madhavanal Kamakundala* is based on the poem written by Ganpati Kayasth, a medieval Rajasthani poet, in the 16th century (c.1527) about the love between Madhavanal and Kamakundala. The Lengthy *Ushaharan* is divided into seven days and *Madhavanal* is shown in five days. (P.Sharma, Personal communication, 2016)

This *Pyakha* involves musicians, dances, performers and organizers who have inherited their parts from their ancestors. It is also a public performance where the whole town gets together. One of its distinctive characteristics is that artistes come together on the same stage from different Newar community groups (Raj Upadhya, Dar Sharma, Shrestha, Bajaracharya, Amatya, Byanjankar, Chitrakar, Joshi, Maharjan, Malla, Napit, Pradhan, Shakya, Shilpakar, Tamrakar, Tandukar, etc). It is believed that the king himself participated as *Bathah Kija*.

The *Kartik Nacch* is on the verge of extinction with a few people remaining who have the experience and knowledge of it, it was last performed for a full month in 1949, when it was stopped due to the 1950 revolution against the autocratic Rana regime and continued for only two days for the next 30 years. The dance received a second life in 1982 when *Kartik Nacch* management Committee was formed with the dedication of the artistes and the support from various well-wishers and started performing for 8 days. Today, the *Kartik Nacch* Preservation committee is adding a few more days each year and intends to show the entire dance in the near future (P.Sharma, Personal Communication, 2016).

Since this dance is taught and choreographed orally, it is important to audio-visually document this dance while the few experienced artistes can still contribute.

2.4 Siddhinarshima Malla and the main theme of *Katti-pyakha*.

The *kartik Naach* is based on the ancient Literature *Harivamsa Purana*. It has two aspects religious or classical and *loka* or folk. In its religious aspect Krishna *Lila* or adventures of Krishna, Krishna's friendship with Sudama, elopement of Usha, battle

between Mahadev and Krishna, dance of Bhairav, Mahalashmi, Kumari, *Khayaka* and *Kawo*, *Jalashayan lila* of Lord Vishnu or Lord Vishnu sleeping inside the sea, Lord Vishnu's Boar incarnation *varah Avatar* and Lord Vishnu's *Narashima* or Half man Half lion incarnation and so on are shown. The climax of this dance drama and the most thrilling and hair raising episodes are lord Vishnu's boar incarnation or *Varaha Avatar* and killing of demon king *Hiranyakasipu* by *Narasimh*. In the dance of boar incarnate Lord Vishnu fights with demon king *Hiranykasha* and kills him. By incarnating himself as *Narsimha* he kills *Hiranyakasipu* and rescues *Praladha* his devotee from death.

It is believed that King *Siddhinarasingha Malla* strated this tradition for the good of his people and the initial plays were based on stories of Vishnu. These included i. *Sudhama* ii. *Bhakta Surdas*, iii. *Jalashayan*, iv. *Varaha Avatar* v. *Narasimha Avatar*, vi. *Vastraharan Lila*, vii. *Dadhi Lila*, and vii. *Bouddha Lila*.

2.4.1 Sudama :

Sudama and Lord Krishna were close childhood friends while studying together at *Gurukul*. Later Krishna lives in Palace in *Dwarika*, while Sudama lived humble life in a village cottage. Sudama's wife *Shushila* is worried about his poor health and asks him to go to his friend Krishna for help. After her repeated requests, Sudama agrees to visit Krishna thinking that this is a good opportunity to meet his friend.

When sudama arrives at the gate of his palace, Krishna is overjoyed to see his good friend. He becomes sad when he sees his friend's poor health. Together with his wife *Rukmini*, Krishna takes care of him, Washing his feet and feeding him. Sudama reluctantly takes out the humble gift of chipped rice his wife had prepared, which Krishna eats with joy.

After some time, Sudama prepares to leave for home satisfied to have met Krishna even though his friend has not offered any help or gifts. However, when he returns home, he finds that his humble home has been transformed into a mansion filled with riches. Sudama realizes that his friend has blessed him and he continues to spread Krishna teachings and live a humble life.

2.4.2 Bhakta Surdas

Surdas is a blind poet to Lord Krishna, who spends much of his time singing his devotional songs. His friends Kanawadas and Binawadas tell him that a blind man cannot see the real world and his devotion is not complete. Hearing this, *Surdas* prays harder wishing for eyesight.

Pleased with his devotion, Krishna blesses him with eyesight. *Surdas* innocently thinks that with his eyesight, he can be more devoted to Krishna. But, Krishna sends *Mohini*, a beautiful celestial being to test *Surdas*. When he sees *Mohini*, *Surdas* is immediately charmed by her and breaks his meditation. Soon after, *Surdas* realizes that he does not need eyesight to understand Krishna's teachings. *Surdas* gives back his eyesight and happily becomes blind again to continue spreading Krishna's teachings and singing his devotional songs.

2.4.3 *Jalashayan*

When Lord Vishnu is meditating in a vast sea on the bed of *Ananta Naga*, two demon brothers, *Madhu* and *Kaitabha* are born from the wax of his ears. The brothers are blessed by *Maha Maya* that only they can kill themselves. The brothers become arrogant with their invincible powers and attack Brahma. Brahma seeks help from Vishnu, who awakens from his meditation to fight the brothers in the vast sea. Unable to defeat the two brothers, the battle goes on for five thousand years, until Vishnu asks for a rest.

Realizing that no one can defeat the brothers, except themselves, Vishnu seeks *Maha Maya*'s help. She agrees to distract the brothers so Vishnu can defeat them. Vishnu praises the brothers and wishes to grant them blessings. Arrogant with pride that they were not defeated, the brothers instead demand that they grant Vishnu a blessing. Immediately, Vishnu requests that the two brothers kill themselves. Realizing that they have been tricked, but true to their words, the brothers offer themselves to be killed by Vishnu on one condition that they are killed where there is no water in the sea. Using his divine power, Lord Vishnu divides the sea and kills *Madhu* and *Kaitabha*.

2.4.4 *Varaha Avatar*

Hiranyaksha, brother of Hiranyakashyapu, is gifted the boon of immortality by Brahma. With the blessing that no god, demon, beast or man could ever kill him. Hiranyaksha's powers grew by the day and he becomes a cruel king. One day, Hiranyaksha snatches the earth and takes it with him under the ocean. The gods are alarmed and rush to Vishnu for help. Vishnu remembers that Brahma had forgotten to grant Hiranyaksha immortality against *Varaha*, the two-tusked wild boar. Vishnu takes the *avatar* of a *Varaha* and dives into the ocean. Seeing Hiranyaksha there he challenges him to a fight. Soon, Vishnu beheads Hiranyaksha and brings back earth from the depths of the ocean.

2.4.5 *Narasimha Avatar*

When Hiranyaksha is killed by the *Varaha Avatar* of Vishnu, his brother Hiranyakashyapu vows to take revenge, particularly on Lord Vishnu. He goes to a mountain and meditates for many years. Pleased with his devotion, Lord Brahma grants him a wish. Hiranyakashyapu requests that he cannot be killed by man or animal, day or night, in heaven or earth, and by any weapon or instrument.

Almost immortal, Hiranyakashyapu becomes a tyrant and bans all worship of Vishnu. But his son Prahlad, who is born in the ashram of Narada and is influenced by him, becomes a devotee of Vishnu. Hiranyakashyapu tries to school Prahlad against Vishnu but does not succeed. He gets angry and tries to kill his son. After many unsuccessful attempts, one evening, he orders his men to tie Prahlad to a pillar and behead him. Vishnu appears out of a pillar in the form of *Narasimha*, who is half-man and half-lion, and at sunset puts him on his top and tears Hiranyakashyapu's chest apart with his sharp nails and kills him. Thus Vishnu in his *Narasimha Avatar* protects his devotee Prahlad.

2.4.6 *Vastraharan Lila*

During *Katyayani vrata*, young women perform a month-long worship of goddess Durga, also known as Katyayani. Durga is worshiped in order to receive temporary material gains. But Radhika and her friends, the *Gopini* (cowherd girls) of Vrindaban, worship her to have Lord Krishna as their

husband. Knowing that the gopinis are devoted to him, Krishna also enjoys *Rasleela* (celestial dance) with them.

2.4.7 *Dadhi Lila*

Dhadhi lila is part of the traditional story of Krishna. Where he dances with Radha and her friends, Krishna stops Radha and her friends, who are on their way to buy some yoghurt and prayfully asks for a fee to cross the river. Radha replies that they have nothing to give. Krishna lets them go on the condition that they give him whatever they have. When they return, Krishna snatches the yoghurt and smashes them. Radha and her friends capture Krishna and encircle him. They dance together while Krishna tries to break free and finally goes off with Radha.

2.4.8 *Bouddha Lila*

Long ago during the time when there was much violence in the world and animal sacrifice was popular, Lord Buddha is born. He preaches nonviolence and is against animal sacrifices.

One day when Buddha and his followers are on their *Vikshyatan* (asking for alms) they see a Brahmin preparing to sacrifice a goat to appease the gods. Buddha reasons that hurting animals, which are also god's creations, cannot make the gods happy. Buddha's preaching finally convinces the Brahmin, who gives up animal sacrifices and follows the path of nonviolence.

2.5 Contributions of Srinivas Malla; The tales of *Bathahs*.

In 1723, King Srinivas Malla introduced the stories of the three *Bathahs* (the clever men), which add humour to the performances. These folk stories represent society of the times and have moral messages. The seven are: i. The Unfaithful Wife, ii. Price of goat iii. Tricking the Brahmin, iv. Selling the Earrings, v. Crossing the river, vi. Unfortunate *Bathahs*, and vii. The Greatest Fool.

The '*Batha Pyakha*' or the drama of clever persons is performed for three consecutive days. In this dance drama, the three main actors are supposed to be Brahma, Vishnu and Maheswar who came to this earth in disguise to see the character of people and to give lessons to them. They are also said to be three brothers. The eldest is known as '*Gaa Daju*', second one is known as '*Sama Daju*' and the youngest brother is known as '*Batha Kija*'. Among them Batha kija is very clever. People therefore tease him as *Yaley Batha* or clever man of Patan. Their unusual masks also give them recognition. It is believed that during the Malla period the kings of Patan themselves used to play the part of *Batha Kija*. The three characters of this *batha pykhan* have made this dance drama very lively, humorous, entertaining and thought provoking. It is also said that the eldest '*Gaa daju*' represents Kathmandu, second one '*Sama daju*' represents Bhaktapur and Youngest '*Batha kija*' represents Patan.

2.5.1 The Unfaithful Wife

One evening as it gets late, the three *bathahas* see a light in a house and decide to ask for shelter for the night. They pretend to be the nephews of Lanake, the owner, which confuses his wife, Punavati. Lanake also does not remember any sister or cousins who have three sons, but being kind-hearted he decides to give them shelter.

Telling Punavati to take good care of his nephews, Lanake goes off to the fields to check on the harvest. Punavati hurriedly provides food, drinks and a room. To the *Bathahs* shock, another man, Malina Kaji comes in secretly to see Punavati. Lanake who is happy to see his nephews after a long time, returns early surprising Punavati, who hastily rolls *Matina Kaji* in a straw mattress and props him in a corner.

Next morning, when the *bathahs* say goodbye to their uncle, he insists that they take whatever they like as a gifts. They decide on the straw mattress, knowing that *Matina Kaji* is hiding inside. Punavati offers them a newer mattress, but they insist on it and take it away planning to sell it. Reading their plan, Punavati bribes the nearby shopkeeper to buy the mattress. As soon as they leave, Punavati rushes to buy back the mattress and frees *Matina Kaji*. Worried about the kind-hearted *Lanake*, the *bathahs* return the next day and propose a feast intending to tell *Lanake* about his unfaithful wife. They trick

Matina Kaji to confess his illicit affair with Punavati. Hearing this, Lanake kicks back both *Matina Kaji* and Panavati out of his house.

2.5.2 Price of Goat

One day, as the three *bathahs* are walking along the market, they see Lanavati selling two goats, one bigger than the other. Seeing the goats, the *bathahs* get hungry and send the youngest one to buy one for dinner. Following her husband Lanake's advice, Lanavati sells the smaller goat to *Bathah Kija* for 6 *dams*. But the elder *bathahs* are not satisfied with the small goat and decide to trick Lanavati to get the bigger goat for the price of the smaller one.

Bathah Kija goes back to Lanavati and tries to convince her that as he has already given her 6 *dams* and returns the smaller goat, which costs another 6 *dams*. This brings the total to 12 *dams*, which is the cost of the bigger goat. His repeated argument confuses Lanavati, who is finally persuaded to exchange the smaller goat for the bigger one, for the same price. When Lanake returns and finds out that the *bathahs* have cheated his wife, he gets angry and goes after them. His repeated appeals fall on deaf ears but they finally agree to seek justice from Lord Krishna's palace renowned for fair judgment. Before agreeing to go, the *bathahs* complain that they are not properly dressed to appear before Krishna, forcing Lanake to offer them his shawl.

The three *bathahs* keep pulling the shawl and quarreling all the way to Krishna's palace. When Krishna's Counselor comes out to hear their complaint, he is distracted by the *bathahs* pulling the shawl. He assumes they are fighting over the shawl and asks them to prove that the shawl belong to them. The youngest bathah promptly shows the mark claiming his ownership and the Counselor rules in favour of the *bathahs* leaving Lanake speechless.

2.5.3 Tricking the Brahmin

One day, when the three *bathahs* are visiting a village, they see a Brahmin along the way. They find out that he is on his way to perform some important rituals at a rich man's home. Knowing that the Brahmin will bring back expensive gifts they decide to wait for his return to rob him. They spread out and hide in three different places so that they do not miss his return.

As the *bathahs* expected, the Brahmin returns with a goat and they immediately plot to trick him. First, *Ga Daju* meets him first and asks what he has, To the Brahmin's answer that he is leading a goat gifted by his client. *Ga Daju* laughs and tells him that it is a dog, not a goat. *Sama Daju* meets him next, who asks bluntly why he is leading a dog, which confuses the Brahmin. Finally, *Bathah Kija* meets him and asks his intentions with the dog. Hearing this, the Brahmin is convinced that his client cheated him and gave a dog instead of a goat and leaves it behind. The three *bathahs* jump up on the goat and have a feast that evening.

However, they get into a fight over who gets the head. Customarily, it is the eldest person's share and all the three *bathahs* claim to be the eldest. Unable to reach a decision, they decide to knock on the doors of Lord Krishna for a ruling. *Ga Daju* claims that he was born with the sun and *Sama Daju* retaliates he started walking when the sun was born *Bathah Kaji* starts crying sadly claiming his grandson died the day the sun was born and wins the goat's head.

Selling the Earrings

One day, while visiting the village of *Sunakar*, the three *Bathahs* get hungry but they do not have any money. They find something to eat, but *Bathah Kija* is still hungry. Finally, *Samma Daju* takes out his mother's earring and gives them to *Bathah Kija* to sell, but advises to sell just one of the pair if possible.

Bathah Kija goes to *Sunakar's* shop, but instead of selling the earrings, he tries to sell the other two *Bathahs*. He makes up a story claiming that the two *Bathahs* are his loyal servants. But his business is not doing well and *Bathah Kija* is in need of cash. *Sunakar* wants to check out the two *Bathahs* before buying but *Bathah Kija* convinces him not to hurt their feelings. He claims they are very loyal and good workers, and it would be difficult to let them go if they start crying. Believing the story, *Sunakar* gives *Bathah Kija* some money and sends his two servants *Sirma* and *Burma* to get the two *Bathahs*.

Ga daju and *Sama Daju* resist *Sirma* and *Burma* saying that if it is a misunderstanding, but they quickly realize that they have been tricked and sold

by Bathah Kija. They accept to work for Sunakar but plan to make him fine them as soon as possible. Pretending to misunderstand, instead of lighting the slave as ordered *Ga Daju* sets the house on fire; while *Samma Daju* throws the husking machine into the river instead of husking rice, frustrated, Sunakar lets them go and the two *bathahs* go away happy but determined to punish *Bathah Kija*.

2.5.4 Crossing the River

One evening, as Chandravati and her daughter Punavati reach the riverbank, the river starts to swell and they are unable to cross. *Bathah Kija* happens to pass by and stops to help the two women. Learning from the mother that Punavati is getting married soon and that they are carrying jewelry for her wedding, *Bathah Kija* offers to take the daughter across the river first intending to run away with her and her jewels. He further tricks the mother by giving false name, '*Jicha*' which means son-in-law.

After waiting a while, the mother realizes that *Bathah Kija* is not coming back for her and starts crying. When passerby ask her why she is crying, she replies that '*Jicha*' (son-in-law) took away her daughter, to which they tell her not to worry as the right person took her away.

Meanwhile, *Bathah Kija* takes Punavati to his house but *Ga Daju* and *Samma Daju* find him and start to beat him up for tricking and selling them as servants. They tie him up, put him in a sack and hang him from a tree. Quickly thinking of a way to get out alive, *Bathah Kija* starts shouting out loudly praising the wonderful views of heaven seen from inside the sack. A passerby stops and believing *Bathah Kija* asks to share the view. The stranger takes *Bathah Kija* out of the sack and gets into it and *Bathah Kija* promptly hangs him in the tree and runs away.

The next morning, *Ga Daju* and *Samma Daju* check the sack and feeling that *Bathah Kija* might still be alive and seek revenge, throw the sack with the stranger down the hill. Pleased that they have killed *Bathah Kija*, they take claim of his possessions.

2.5.5 Unfortunate *Bathahs*

Realizing that they had killed a stranger instead of Bathah Kija, *Ga Daju* and *Samma Daju* are worried that *Bathah Kija* might try to take revenge on them. They decide to separate and look for him before he finds them. However, both of them get distracted by beautiful women instead of looking for Bathah Kija.

Ga Daju meets two women, Dhatali and Puntali, and takes them home wishing to marry both. He falls asleep happily with the two new wives in each arms. However, when he tries to get up at night to use the toilet, the two wives are fast asleep and he is unable to move his arms. As he struggles to get up without waking his new wives, he accidentally hits the oil lamp, which falls on his head burning his eye. He goes to take care of his eye regretting marrying two wives.

Meanwhile, *Samma Daju* also meets Sundari, a beautiful woman, with whom he instantly falls in love. He woos her and takes her home to marry her. They have a wonderful evening together, but when Sama Daju gets hungry at night they do not find anything to eat in the house except some uncooked rice. He asks his new wife to cook the rice but they do not find anything to light the fire. Fearing that other men may take his beautiful wife if he leaves her home alone or sends her out alone, he decides to take her along to get the fire. On the way back from the neighbor after getting the oil lamp lighted, Sundari complains that her legs are hurting. *Samma Daju* carries Sundari on his back and gives her the oil lamp. Sundari holds the oil lamp on Samma Daju's head, which overturns and his hair catches fire. *Samma Daju* regrets marrying beautiful but foolish wife.

Escaping from dying in the sack hanging from the tree, *Bathah Kija* goes to the next village and meets a beautiful woman named Cakanavati and falls in love with her. They have a wonderful evening together, promising to love and make each other happy for the rest of their lives. However, a messenger arrives late at night with the news of the death of Cakanavati's former lover. The news makes her sad and she hides in a corner crying for her dead love. *Bathah Kija* tries hard to console Cakanavati asking her the reason for her sadness. She

finally confesses that her former lover, whom she loved more dearly than *Bathah Kija* just died and expresses her wish to commit 'Sati'(self-immolation of a widow) with her true love. Pained by the thought of living without Cakanavati, *Bathah Kija* proposes to take her place in the funeral pyre. He performs all the funeral rituals and gives away his properties. However, once he gets close to the funeral pyre, he gets burnt and runs away.

2.5.6 The Greatest Fool.

Escaping from near death and betrayed by the women they loved, the *Bathahs* meet up in town. They tell each other their unfortunate stories and console each other. *Ga Daju* who marries two women and loses one eye because of their carelessness. *Samma Daju* gets his head burnt by his beautiful wife. *Bathah Kija* almost kills himself with the former lover of his wife.

A Brahmin passes by and blesses them but the three starts quarrelling over whom the blessing was intended for. Finally, the Brahmin says that his blessing is for the most foolish of the three and advises them to seek a decision from Lord Krishna. Hearing the stories of the three *Bathahs*, the counselor of Krishna decides that *Bathah Kija* who volunteers to commit 'sati' with the lover of his wife is the greatest fool of all.

2.6 Further contributions of Yognarendra Malla

King Yognarendra Malla added two lengthy dramas and further extended the festival to be performed for a month of *Kartik* except for the three days of Tihar. The final two chapters of *Kartik Nacch* are: i. *Ushaharan* and ii. *Madhavanal*. While *Ushaharan* is again based on the stories of Krishna, and *Madhavanal* Kamakundala is based on the poem written by Ganpati Kayasth, a medieval Rajasthani poet, in the 16th century (c.1527) about the love between *Madhavanal* and *Kamakundala* (Pratapdhar Sharma, personal communication, 2017). The Lengthy *Ushaharan* is divided into seven days and *Madhavanal* is shown in five days.

2.6.1 Ushaharan Lila

Banasur, King of Santipur and of Bali, is a powerful warrior with a thousand arms who ruled over a large kingdom and everyone, including the kings of heaven and earth are terrified of him. A great devotee of lord shiva, he is blessed with a boon and requests shiva to be his protector. Hence, Banasur becomes invincible and as time passes, he gets arrogant with the belief that no

one can defeat him. However, he gets restless and asks Shiva for an opponent worthy of him, to which Shiva tells him to wait for Lord Krishna.

In the meantime, Banasur's daughter Usha dreams of a handsome youth whom she falls in love with. Her friend Chitrlekha paints the picture of the prince of her dream and they find out the handsome prince is Anirudra, grandson of Krishna. Using her divine powers, Chitrlekha brings Anirudra to Usha. When Banasur finds Anirudra in his palace, they fight each other and Banasur makes him a prisoner in his fortress.

When Anirudra does not return home for a long time, his family get worried and search everywhere for him. One day, Narada comes to inform them that Anirudra is a prisoner in Santipur. Hearing this, Krishna immediately goes to Santipur to free his grandson and fights with Banasur's warriors. When they are defeated, Shiva comes to protect his devotee Banasur and fights with Krishna until Mother Earth intervenes to end the fight. In the end Krishna fights with Banasur, and upon Shiva's request cuts off all his arms except two, thereby limiting his powers. Usha is reunited with Anirudra and Krishna marries them before returning home.

2.6.2 Madhavanal Lila

This drama is taken from epic story, Madhavanal Kamakundala Prabandh written by Ganpati Kayasth, a medieval Rajasthani poet, in the 16th century (c. 1527). The work contains 2565 couples in eight sections and its language is Old Rajasthani or *Maru-Gurjar*.

Madhavanal, a handsome and youthful Brahmin musician lives in Puspawati, where king Gopichandra rules. All the women in Puspawati are charmed by his songs, including Queen Puspawati. When King Gopichandra hears that Madhavanal is charming all the women, including his queen, he gets angry and exiles him from his country.

Madhavanal travels to many cities singing and charming women until he reaches Kamawati, where he meets the beautiful kamkundala. Impressed by her beauty, he offers her a gift and they fall in love. However, her father, king Kamsen is offended and expels him from his country. Disheartened, Madhavanal goes to Ujjain, where he carves his history on the walls of the Mahakal temple.

King Vikramaditya of Ujjain hears of Madhavanal's story and offers to find Kamkundala and convince her father to marry them. However, upon seeing Kamkundala, Vikramaditya falls in love with her and proposes marriage. Still in love with Madhavanal, Kamkundala refuses Vikramaditya, who lies to her that Madhavanal is dead. Hoping that she will forget him and accept his proposal, Instead, Kamkundala faints and dies of heartache. Hearing this Madhavanal also dies. Mortified that he has caused the death of these lovers, Vikramaditya does penance and his friend Betal helps to bring the couple back to life. He marries the couple and they live happily together.

2.7 Kattipyakha in recent days

In the beginning when this dance drama was initiated it was performed only for a week. After the death of king Siddhinarasmiha Malla his son king Sri Niwas Malla added folk parts known as '*Batha Pyakha*' or the drama of clever persons and it continued for two weeks. The grandson of King Siddhinarshima and son of King Sri Niwas Malla again added few more episodes for two more weeks. This dance drama extended for one full month. However, at present it is performed for one week only. In its schedule for one week, on the first three days only folk drama of the clever persons are shown. On the fourth day, elopement of usha and the battle between Mhadev and Krishna, battle between Sitangajor and Bisamjor, on the fifth day dances of *Bhairav*, *Mahalakshmi*, *Kumari*, *Khayka* and *Kawa* or *Kankal*, on the sixth day Lord Vishnu' taking rest in the sea and killing of demons Madhu and *kaitab*, on the seventh day boar incarnation or *varaha Avatar* and on the eighth day *Narasimha* or half man and half lion incarnation of lord Vishnu are staged.

The episodes staged on the seventh and eight days or sometimes eighth or ninth days, are really worth watching. On the seventh day Lord Vishnu by taking the incarnation of wild boar kills demon king Hiranyaksha when the later destroys the *yagna* ritual of god Indra. The *Varaha* or the boar god receives a puja at Mul Chowk of Patan Durbar before entering into the stage. The fights between them are really thrilling. On the eighth day that is the second last day around mid night people gather there in greater number than any other day to watch *Narasimha* killing demon king *Hiranyakasipu* for saving the life of Praladha, the son of the demon king, who is the great devotee of Lord Vishnu. The Brahman pujari or caretaker of Krishna temple plays the part of *Narasimha* and a member of chitrakar or painter family has to play the role of the demon king,

which is customary. The Brahman caretaker has to fast on that very day and the midnight when he touches the demon king Hirananyakasipu he becomes senseless and to bring him back to sense the water from the nearby *Mangahiti* or stone water spout has to be sprinkled. The last but not the least to pacify the anger of *Narasimha* and to make him happy the nymphs dance with oil lamps.

Here is the program schedule of 2017;

Nov. 16: *Batha* tales (selling earrings and crossing the river)

Nov. 17: *Usha haran lila* (Banasur receives blessings)

Nov. 18: *Usha haran lila* (Usha and Anirudha)

Nov. 19: *Usha haran lila* (Dance of the devil)

Nov.20: *Usha haran lila* (The art of the war)

Nov.21: *Usha haran lila* (Defeat of Banasur)

Nov. 22: *Jalashyan*

Nov. 23: *Varah Avatar*

Nov. 24: *Narasimha Avatar*

Nov. 25: *Vastra haran lila*

This well patronized drama, by these Malla kings was performed for a month (28 days) every year. After the political change and end of Malla regime, Rana Bahadur Shah established an office naming '*Chhaivadel Adda*' in 1741 A.D for the conservation and management of monuments all over Nepal. This institution became responsible for *kartiknaach* thereby. During its course, according to shrestha, *kartik naach* was framed as 12 year festival, and as 6 year festival, which was applied in practice for once or twice. *Murda Guthi* and *Chhaivadel adda* were later associated to continue the *Naach* annually. This joint venture succeeded and sustained with struggle till 2007 B.S. (Kesab K. Shrestha, Personal communication 2016). Due to political disturbances during 2007 B.S the play was disturbed. From 1951 A.D to 1980 A.D., i.e for 30 years (Khanal: 2015, p.30-32). In 1980 A.D a committee called '*Rakshya mandal*' was formed to continue the *naach*. According to Kesab.k. Shrestha this committee raised a fund and the performers were paid as such:

Barah *Naach* : Rs.12/-

Guru :Rs. 8/-

Krishna :Rs. 5/-

Other Dancers :Rs. 2/- to Rs. 3/-

He further adds, he remembers the event being performed for 8 days in 2038 B.S (1982 A.D). Otherwise, *Kartik Naach* was performed annually for two days most of the years. These two performances were the episodes of *Barah* and *Narsimha*. After the collapse of '*Chhaivadel adda*' the responsibility went to *Guthi*, '*Machindra Guthi*' was responsible for few years and then municipality took the responsibility. Finally, in 2060 B.S '*Kartik naach sanrakshyan samiti*' was established to move it further. After the establishment of *Kartik Naach sanrakshyan samiti*, *Naach* is being performed for 7-10 days mostly. Previously mentioned Schedule is from the year 2017, and it was performed for 10 days.

CHAPTER THREE

COMPOSITIONAL CRAFTING OF THE MEDIEVAL PLAY

3.1 Medieval Drama and Composition Crafting

The medieval drama of the Malla period is a deprivation of the Sanskrit drama. So, basically its structure is similar. Its roots are deeply seated in the antiquities of Sanskrit theatre, or literature. Medieval Nepalese theatre boasts of a rich heritage, unaffected by any foreign influence.

Drama according to Bharata, shall be a comfort, an amusement and a refreshment to all those that grieved. According to Kalidasa, drama is an entertainment common to people of different tastes. Bhavabuti stands for sense and dignity in the drama. Dhnananjaya calls dramatic representation as pure expression of joy. Bharata is of opinion that all activities are to be represented in a drama and he sponsored the idea that in a play staged, composition should be based on local dialects. Since drama was a representation of human life in all its aspects, Dhnananjaya suggested that in all the production, dress, action and speech should be taken directly from the society and should be properly observed. It was through drama that literature was democratized to a great extent. Drama is the natural exponent of the higher form of fine art. (Chaudhary, 2011)

Life in Licchavi society was enlivened by continuous festivities and recreations. *Cana* and *Sabbarattivaro* were the most important festivals in which the Licchavis spent the whole night in merry-making (Diwakar, 1959, p.173). People took keen interest in singing and dancing. Wandering dancers and musicians gave additional pleasures to the people by showing their skill. Then there were drummers and conch-blowers to entertain them. Besides, the jugglers and the snake-charmers (*ahigunthika*) had their performances to give them special delight. During the festivities, as mentioned before, the youths had the pleasure of enjoying the company of the '*nagarasobhinis*'. To go out in processions in gaudy dress was an essential feature of the society (Jha, 1970, p.45). The Wonder That Was India: A Survey of the Culture of the Indian Sub-Continent before the Coming of the Muslims, is a book on Indian history written by Arthur Llewellyn Basham and first published in 1954. Regarding 'Dramatic performances' he says "The origin of the Indian theatre is still obscure. It is certain, however, that even in the Vedic period dramatic performances of some kind were given,

and passing references in early sources point to the enactment at festivals of religious legends, perhaps only in dance and mime.” (Basham, 1954, p.p 432-33)

We will be referring to certain works of literature in ‘*Maithali*’ composed in the times of the Malla rulers. They were either poetic compositions or plays containing also such pieces here or there in the forms of songs. Still all these works should not be taken as exclusively belonging to the maithali literature. Although some of them produce a content mainly garbed in maithali, others betray a mixed form of language a composite one, specially the dialogue being expressed in Maithali, Bangla, Hindi and even Parvatiya together in many such treatises. However the fact remains that essentially these plays were Maithali in character and therefore they come into the category of the Maithali language. (Mishra, 1988, p.180)

Here, we discuss some of the major elements of the composition crafting of the contemporary dramas;

3.1.1 Plot (*Kathavastu*)

Literature is the mirror of the society. It reflects the reflection of society itself. Therefore no creation can be complete without such essence. This is simple, but it does matter in every period of time. It is generally believed that drama emerged from religious from religious ritual, at what precise point ritual became darma is uncertain but certainly, religious festivals gave rise to dramatic expression by reenacting the passion and trials of the god or demigod on whom the religion centered.

Both the countrymen and the kings of the valley did had the enormous belief in their religion and gods. Most of the dramas plot were written under the influences of Religious (scriptures) text like Mahabharata, Ramayan, *Puranas* etc. one thing about the medieval maithali drama lots can be said that several writers wrote the drama over common plots. Such plots were: *Ushaharan*, *Rukhmini Haran*, *Hara-Gauri bivah* etc. This re-writing and re-development of such plays being re-appeared is because of its poularity. (Shah, 2055, p.p 104-108)

3.1.2 Aesthetics (*Rasa*)

Rasa, (Sanskrit: “essence”, “taste”, or “flavor”, Literally “sap” or “Juice”). The oriental concept of aesthetic flavor, an essential element of any work of visual, literary, or performing art that can only be suggested, not described. It is a kind of contemplative abstraction in which the inwardness of human feelings suffuses the surrounding world of embodied forms. The theory of *rasa* is attributed to Bharatamuni. Bharatmuni enunciated the eight *rasa* in *Natyasastra*, an ancient Sanskrit text of dramatic theory, he established the following; *Sringarah*, *Hasyam*, *Raudram*, *Karunyam*, *Bibhatsam*, *Bhayanakam*, *Veeram*, *Adbutam* (Gosh, 1959, p.p118-147).

The dramas are performed to provide audience this ‘flavor’ or ‘taste’ of various feelings through *Rasa*. And again, as we go through various consequences and struggle in life, Drama is also inspired accordingly. These aspects in Drama can be defined in five stages:

- 1) *Arambha* – this is the first stage within the plot, where the actor/actress is excited about the achievement or goal.
- 2) *Prayatna* – The beginning of an effort or attempt to achieve goal.
- 3) *Praptyasha* – Despite of the actors effort and attempt, struggle and hardship strikes. The goal seems far away.
- 4) *Niyatapti* – The actor struggles till the extreme end, and finally very little rays of hopes could be seen.
- 5) *Falaghum* – This is the fifth stage, where the actor finally meets the destiny.

Through these five stages, an audience could felt the *Rasa*. It is the mechanism to make flow *rasa* in any medieval dramas; the drama that was performed for the public instead of court had an influence of *sringara rasa* over the actor. *Samyog* and *Biyoga Sringara rasa* were mostly applied in many of those Dramas.

Dramas that were most popular like: Bidhya Bilap and Madhavanal, Drama that were influenced by pauranic tales like: *Kunja Bihari Natak*, *Harigauri Bivah* etc had *Sringar rasa* applied in it. (Singh,

198, p.33) The saga; of incarnation of the gods and demolition of the devils (*asura*), in such context the usage of *bir rasa*, similarly with the intension to praise the lord the creation of the *Bhakti rasa* etc could be the best example on *rasa* implication rest of the *rasa* are common.

3.1.3 Character (*Patra*)

With its roots deeply seated in the antiquities of Sanskrit theatre, Medieval Nepalese theatre boasts of a rich heritage, unaffected by any foreign influence. Characters in our play indeed played the major role in shaping the contour of theatre. Characters in our play are regarded as one of the major elements of drama.

Characters are mainly the people, involved in pursuing the plot. Each character has a distinct personality, age, appearance, beliefs, and language in the play. A playwright's success ultimately depends on actors or characters ability of bringing it one to life. Thus, the way an actor plays a role, using his skills to create a character in drama, is known as characterization. Drama on stage of medieval period reflected the morals, everyday life, religious aspects, gods and devils, ethics and the characters ideally does that whilst by carrying the message of the plot from the stage to the mass.

The Sanskrit theatre gradually faded away leaving space to improvisations from the myths. It was the time of mythological plays like: Ramayana, Mahabharata and *Puranans* in the valley where the characters in the drama mainly dealt within mythic elements and situations. With the ancient stories, the characters admist the mythological presentation carried drama to the next level of maturity. The characters from 'Sanskrit Theatre' like *Sutradhar*, *Nati*, *Sachi*, *Bidhushak*, etc are still found. In context of *Kartik Nacch*, the characters for major role like Narshima, the family member of Haribamsha Uphadhaya (*Guru* of Siddhinarshima Malla) can only perform as Narshima. Similarly Barah avtar is performed by shresthas. The devil Hiranaya kashapu is performed by *Chitrakar*. Rest of the character can be performed by other community of Patan.

3.1.4 Stage ability (*Avhineyata*)

That what happens on the stage can actually be achieved is meant by 'Satgeability'. Medieval drama in the valley, folk darma like *karthik naach (katti pyakha)* were performed in the stage; today known as '*katti dabbu*'. Since there were numbers of play in the valley, the multiple numbers of stage and performances cannot be ignored. This reflects the glorifying history of tradition of theatre in the valley. The contemporary states like Mithila, Simrungadh, Kathmandu valley and even Sena's Makwanpur can be enlisted as the rich in theatre tradition. The royal family patronizes the theatre tradition as the development of stage and audience was emerging, literature was written for theatre. Court influenced, inspired such writers to create drama and performing arts. Performances of Rukmini, Srikrishna and Stayabhama; from Bhakta Surdasa play of *kartik naach*; (Shrestha, 2009, p. 20)

Drama can never become a 'private' statement in the way a novel or a poem may be. A play therefore tells its tale by the imitation of human behavior. These differences of alienation or empathy are important, because it is by opening or closing this aesthetic gap between the stage and the audience that a dramatist is able to control the spectator's experience of the drama and give it purpose.

3.1.5 Dialogue (*Kathopakathan*)

Like we discussed, unlike novelists who can tell us what their characters are like, tell us about their circumstances, describe their inner states etc, playwrights must do it other ways, such as through good dialogue. Dialogue is one of the few ways that a playwright has to communicate important things to the audience through his/her characters. Dialogue is not simply conversation between characters. It has the semblance of conversation but function in a much 'engineered', purposeful, multidimensional structural way. The analysis of malla period play and its way of constitution of verses and prose, language and distribution of dialogue amongst the characters seems thoughtful. The play of malla period can be divided into three aspects, according to the usage or implementation of prose and verses. (Mishra, 1978, p.129)

- a. Play like *Ushaharan*, *Indra Bijaya*, *Madhavnal*, *Prabhavati Haran*, *Naliya Natak* are the examples of balanced verses and prose in the dialogues.
- b. The total verses play like: *Kunjabihari Natak*, *Mudikhubalyasrwa Natak* etc.
- c. Play such as *Madalsaharan Natak* is all songs and dance.

This denotes that these plays were either mixed or total written in verses. A play was also performed with just songs and dance.

3.1.6 Commencement (*Arambha*)

Natyashastra (Theatrics and Dramaturgy)

Arambha (“banning”) refers to one of the nine preliminaries performed behind the stage curtain, according to the *Natyasastra* Chapter 5; “the commencement of vocal exercise for singing (*parigita*) is called the *arambha*.” Performing the *arambha* preliminary pleases the *Gandharvas*. According to *Natyasastra* 5.57-58,

“The performance of the preliminaries which means worshipping (*puja*) the gods (*devas*), is praised by them (gods) and is conducive to duty, fame and long life. And this performance wether with or without songs, is meant for pleasing the daityas and the *danavas* as well as the gods.”

This refers to a classification of *Bahirgita* (“instrumental music”), according to the *Natyasastra* chapter 29. According, “these are called *Bahir-Gitas* because they were outside (*Bahis*) the performance of the play and were included in its preliminaries”.

Accordingly, “the constituting in the *arambha* are as follows: the first eight heavy, the next twelve and the final one light in the first section and four heavy, eight light, one heavy, four light, four heavy in the second section, eight light and the final (light) will form the next section.” (Mishra, 1978, p.129)

In the medieval playwright every beginning chapter lord ‘shiva’ is invoked in following way,

Also in *Sahityadarpana*, we find *Nandi Sloka*, *Nandi* is the gate-guardian deity of *kailsa*, the home of lord shiva in the hindu religion. Let me put in one of the *Nandi Sloka* from *Mantratriupyakhyan* natak:

सानन्द हिमकुन्द - कैरवसुधा - हिण्डीर - पिडच्छवि

स्तारानायकशेखरो गिरिसुता वामांगशोभितः ।

शूलीभूतिविलेपितस्सुरनुतो गङ्गाधरः कामदो ।

व्याध्रत्वक्परिवीत सुन्दर कटिर्नृत्यश्वरः पातुवः ।

(Shah, 2055, p. 118)

Also, there is a tradition of reading or singing the *Pasupanjali Sloka* by the *Sutradhra*. This is from *Ushaharan* Natak, a *Puspanjali sloka*:

आनीय चम्पकमुनिद्रु मसंभवानि

पुष्पाणि चारुरचितानि महेशमौलौ

क्षिप्तोमुदा हरिणलोचनयाभवान्या

पुष्पांजलिदृशतु मङ्गलमोद नवः ॥

(Shah, 2055, p. 119)

There is another sloka of shiva, from *Kartik Nacch*; this is pre- *sloka* read before *Sudama* play. It is in *Raga-Mala* and *Yaka- Tala*;

श्री नाट्येश्वराय नमः

श्री नाट्येश्वराय म्ये

म्ये-॥ राग - माल ॥ ताल - यक ॥

लहाये शरण प्रमथ गणया नाथ ॥धु॥

चकुट चन्द्रमा जटाया पोलस गंगाया लंखया धार ॥

विमुख कंकन नागया कुन्दल तिसाजा कोचया हाल ॥१॥

भुतन भुनके बाहन दोहल थोमजा कामया जाल ॥

गुंगुलिरसन प्याखन ओसन सकल संसारया सार ॥२॥

गुलित वदन वसया रचना गुणया गुलि खँल्हाय ॥

चन्द्र शेखर नामया विनति छिपालि निपालिसगाक ॥

(Shrestha, 2009, p.3)

3.1.7 Episode (*Anka*):

Malla period dramas were created on episodes, which is definitely not the characteristics of '*Natyasastra*'. These dramas were able to be showcased episodically, and plays were written as such to be acted and performed in a day. *Eti Amuk Anka* as such indication can be found in such episodic playwrights which means the division of episode or the end of episode format, or rule as such. It depended on the dramatist or the play itself. Sanskrit dramas had this rule of creating minimum of 5 to maximum of 10 episodes. (Dubey, 1979, p.26) Sanskrit drama modalities do not consider such play as drama if it is less than 5 or more than 10 episodes. But the malla period dramas did cross such Sanskrit modalities. This period consists of a single episode play to 43 episodic plays.

Here is a figure of such play:

| | | |
|-------------------------------|----------------------|----|
| <i>Haragauri Bivah</i> | Jaggjoytirmalla | 9 |
| <i>Kaliyamanmatho Pakhyan</i> | Sumatjitamitra malla | 3 |
| <i>Gauri Vivah Natak</i> | Bhupatindra malla | 7 |
| <i>Mahabharat</i> | “ | 23 |
| <i>Ramayananatakam</i> | “ | 15 |
| <i>Bhidya Bilap</i> | “ | 7 |
| <i>Ushaharan</i> | Ranjita malla | 9 |
| <i>Balmiki Ramayan Natak</i> | “ | 43 |
| <i>Ramayan Natak</i> | Ranjit malla | 40 |
| <i>Ramayan Natak</i> | Narendra malla | 12 |

| | | |
|------------------------|----------------------|---|
| <i>Ushaharan Natak</i> | Bishnu singha malla | 1 |
| <i>Geet Digambara</i> | Siddhinarsimha malla | 4 |

(Shah, 2055, p.p 121-122)

These are some list of such play, which do not follow the modalities of *Natyasastra* as it clearly defines no such episodic ideas.

In terms of *kartiknacch*, in the beginning when this dance drama was initiated it was performed only for week, King Srinivas Malla added folk parts known as '*Batha Pyakha*' and it continued for two weeks. Later Yognarendramalla added few more episodes for two more weeks and made this drama run for 28 days. However it is performed and concluded within 7/8 days in recent years.

3.1.8 Language (*Basha*)

Though Sanskrit was no more the language of the dominating ruling class, was no more the language of the king. Still we can find huge amount of literature being created in Sanskrit, and original contributions in Sanskrit cannot be ignored. Pratapmalla called himself as one who had crossed the bounds of the knowledge of *Sastras* (different spheres), *Sastras* (weapons) and fine arts including music. Jitamitra in bvhatgoan called himself wise and a person of profound learning, Jagat prakash was the teacher of science of music (*Gandharva-Viddhyaguru*). In Taleju pillar inscription Prathivendramalla lays claim to variety of learning including grammer, lexicon, philosophy, litreture, logic, music, rhetoric and what not. The patan ruler yoganarendra malla was addressed as one knowing many branches of learning (*Sakalaniti sastra kavya-vyakarana kosal ankarasangitadikusala*). At the age of 12 Bhupalendra Malla is said to have been endowed with the qualities of learned (the Kathmandu Shiva temple inscription of 810).

There are definitely doubts on, the claims of rulers on their contributions but the subjects they mentioned in the writing are exhaustive, and the students of these *Vidyas* were certainly being patronized. It can be said that there were at least persons who took pain

to study different works of learned authors, and if it were not for this vast number of manuscripts would not have been copied in Nepal and available to us today.

There are also works of Nepalese authors who used the medium of Sanskrit. Although they are not as many they are nevertheless important from our point of view. Some of the writings:

Literature:

1. *Kavya-Gitakesavam* Mandahtasimha NS 797
2. *Gita-Govindam* Jitamisrasimha malla, NS 810
3. *Gita Panchasika* Jagajjotirmalla, 1628 A.D
4. *Mahakavya* by Lakshimanarayan written for the re-creation of Yognarendra malla.
5. *Krisnacharitrakavyam* by Vam Samani.

Music, Dance and Acting:

Sangitasangraha by Jagajjotirmalla is an abstract of all works on music, dance and acting known at his time. (Regmi: 2007 p.837)

Sangutachandra a comprehensive work on music and dancing by Jagajjotirmalla. In my previous writing I have referred to the works of lyrics composed by royal personages and others. So we do not need to mention them here. Similarly, we do not find a drama composed in the Sanskrit language in this period.

Hastamuktavalisarasamuddhrta-tika is a commentary on *Hastamuktavali* of subhankara composed in 795N.S, by Ghanasyama for the training of Jagajjotirmalla's daughters son Ananta in the art of moving hands while dancing. The author claims that he wrote the commentary fully knowing the views of Bharata and Subhankare. (Regmi, 2007, p.837)

The contribution of Maithali language in development of Malla periodic dramas are evolutionary. *Kartik naach* itself was written in maithali language. It is clear that Sanskrit dramas are the roots of every

play and is lead by the terminology of *Natyasastra*. Before maithali dramas ruled the total play, those plays were written in Sanskrit-prakrit that adopted maithali songs within. Malla period drama can be categorized in five aspects in terms of language used:

Here are some examples;

- 1) Total Maithali language used: *Kunjabihari Natak*, *Mudhitkuwalayashrna Natak*, *Prabhawatiharana Natak*, *Naliya Natak* etc
- 2) Bangal – Maithali mixed: *Balmikiiramayan Natak*, *Gopichandropyajhyan Natak*.
- 3) Newari- Maithali mixed; *Bikram Charitra Natak*, *Prithupyakhyan Natak*.
- 4) Briz – Maithali natak: *Parijataharan*, *Prithupyakhyan Natak*
- 5) Hindi- Maithali mixed : *Kanshabadh wa Krishna Charitra*

(Regmi, 2007, p.850-853)

3.1.9 Objective (*Udeshya*)

The beginnings of *Ganpyakhah* ('dance-drama/performance of divine troupe) can be traced back mainly to the fifteenth to the seventeenth centuries, one or the other Malla kings being reported as founder. If one can trust the local chronicles, a good number of the *ganpyakhah* date back to Amar Malla, a king who reigned in Kathmandu from 1529 to 1560. (Kropf, 2003, p. 53)

The historical references reveal a common feature, namely a relation to a specific king, who may have initiated a dance-drama in circumstances of distress, as a protective measure for his kingdom, because of a dream, or the like. Consequently, dance- drama troupes could expect support the royal palaces. At the same time, they remained bound to a specific locality. They placed themselves under a leader or *Muladevata*, which was a specific emanation of the goddess. The myths and legends together with the executing power ascribed in general to *tantric* ritual performance account for the unique position of these

masked dance traditions. The cycles of performance on a this-worldly stage are associated with the maintenance or restoration of cosmic, divine order.

3.1.10 Stage Directions (*Manch Nirdesan*)

All stage directions in the play *Kattipakha* are uniformly in Newari. Thus, in spite of a total of 34 occurrences of Sanskrit words and their synonyms for the word 'Stage' in the text, in stage directions the native Newari word *Dav/Balam*, is used for 'Stage'. Similarly, the word for 'Curtain' is *gache*; the word for 'Enter' is *du*; the word for 'Exit' is *pi*; the word for 'Side (of the Stage)' is *palim*, the word for 'Centre-Stage' is *dathum*; e.g. *dathum, du* 'to enter from the centre-stage'; and the word for 'Side (of the Curtain)' is *gayanam*. Occasionally, a combination of Sanskrit and Newari words together conveys the sense of 'Enter', e.g. *paissaram, du*, and the sense of 'Exit', e.g. *nissaram*.

The stage directions provide sufficiently elaborate information on a host of things, i.e. wherefrom a speaker in question speaks; wherefrom a character enters or exits the stage; how i.e. in what manner the character enters or exits the stage; whether or not, and what kind of music accompanies the entrance or exit of a character; how a character expresses emotions or feelings; and so on

Finally, it deserves to be noted here that important characters alone either enter or exit from the curtain-side (We are told that in a *dabali* 'Stage' a curtain permanently hung with a picture of *Nasadyah* i.e. Lord Siva painted in it. Thus, major characters such as Krishna *Gana*, Shiva *Gana*, *Batha Pykha*, Bhairav, Kumara, Mahalaksmi and others have the privilege of using the curtain-side entrance (or exit) for themselves. Barah and Nirshima *avatar* enters the stage in more dramatic way which is such an excitement to watch. The Nirshima *avatar* enters the stage depicting as appeared from the pillar by coming out through a frame placed in the stage.

Ending: The play ends with a newari-maithali Verse of blessing an *Arati sloka*.

3.1.11 Songs (*Geet*)

Songs were the integral parts of any drama in Malla period. Those songs were composed in various *Ragas – Ragini*. The poetry in them revealed all the nine *rasas*, and were sung in melodious tunes. The *rasa* was adopted to omit the main theme of the occasion enacted. *Nandi geet, Prabesh geet, Nissar geet, Parichaya geet, Rrajbarna, Deshbarna, Prasasthi gaan, Asirbhachan, Prasanga geet* songs as such can be found in medieval dramas. Almost all the playwright consist shiva estuti in the very beginning. In Siddhinarsima's '*Geet Digambara*' it is considered that the *Shiva Estuti* it has is simple and Virtuous and rare too.

The themes of dramas were based on the stories of our classics like Ramayan, Mahabharat and other *Puranas* which was a common feature of all kinds of dramas. As the titles of the works show, the plots derived from these classics were quite known to the audience conversant with the legendary tales. They invariably based the performance on familiar tales of our myths and scriptures. But as it appears, the pattern was designed more to please the audience with songs than with the texture of the story. Similarly the lyrics sung to the audience were composed to give serial development of the story; often while the performance sang, he expressed certain mood by gesticulation. But gesticulation was a very minor aspect of performance so that only those who could sing became actors. (Regmi, 2003, p. 847)

The popularity and diversity of the songs in dramas of those times cannot be ignored. *Todi, Nata, Malkosha, Malava, Bhairava, Kedara, Kamoda, Bihaga, Dipaka, Kalyana, Bhupali, Bivasha, Srigauri, Pahadiya, Kanhara, Asawari, yajawanti, Kafi, Dhanasri, Iman-Kalyan, Basanta, Sriraga, Maru, Saranga, Dhuriya Mallar, Lalita, Bhairavi, Bilawal, Gaudmalav, Kaushik, Nata, Malaar, Malasri, Korab, Kotaj, Jati dandak ektaal, Dutaal, Tetaal, Chautaal* etc can be found in Dramas. Among these raga and tala, *Dipak, Marahadthi, Korav and Kotaj*, was less popular than others mentioned above. (Mishra, 1978, p.125)

Pratap Malla in Kathamndu, Siddhinarshima Malla in Patan and Jagajyotirmalla of bhatgaon, can be considered as the most prolific period from the point of view of literary activity in medieval times. Yognarendra malla appears to be the author of two dramas, *Gopichandropakhyana* and *Nalacharitra*. Srinivas Malla was either the patron or the writer of a piece of dramatic work called *Dasavataranataka*. (Regmi, 2007, p.853)

The themes of dramas were based on the stories of our classics like Ramayan, Mahabharat, and Puranas. Since *Kartik Naach* is influenced from epic Haribamsha purana as we discussed earlier, the plots derived from these classics were quite known to the audience conversant with the legendary tales. They invariably based the performance on familiar tales of our myths and scripture. Such plots of *Bathas* were introduced by Srinivas Malla which modernized the drama and added folk or real characters with the mythical ones, in our context.

From various sources it is clear that the plays of *kartik naach* were written in Maithali. Dramas or any work worth the name in Newari appear in any scale not before the middle of the 17th century. It must also be admitted here that apart from mixed Newari-Maithali dramas, much that was known as literary works constituted devotional and love songs (Regmi, 2007, p.840). It appears that the authors of the period tried to make available to seekers some of the works of classical literature in the language of the people and in that strain came to be translated in Newari a large number of books so far within reach of only a few learned persons. (Regmi, 2007, p.842)

Besides the regional linguistic evolution, the literary feature of the dramatic works was the kind of poetical composition incorporated in them, whether of regular variety or irregular. The lyrical poems of *kartiknaach* can be compared with the finest of them written in other languages of the age. The songs were the integral parts of any drama. They gave life to the scenes and they provided not only entertainment but also an opportunity to get an insight into the play (Appendix B: I, II, III, IV). The illustrations of the ornaments, Tika (Appendix C: I, VI) are the major parts of costumes which delights the stage. This drama is performed in the open air platform called 'dabhu' in the nights of November with the oil lamp torches as a light source. All dance dramas will evoke general categories of atmosphere or mood; overall attitudes established by the total expressiveness of work. The masked dance drama is often mounted in theatrical elements and these contribute to its overall aesthetic power. Music,

sound or literary narratives often accompany the dance drama. Further support and enhancement are given by lights, sets, props and costumes. To participate, the *kartiknaach* drama; has become a part of the life of the people of Patan since medieval period.

CHAPTER FOUR

FACET OF THE *KHWAPA*, DANCE AND MUSIC

4.1 Introduction of Mask (*Khwapa*)

In newari the word '*khwapa*' designates both 'face' and 'mask'. This same word is used for the masks worn during ritual dances. The gods which are portrayed in the form of a mask in gilt copper which decorate temples or processional chariots are also called *khwapa dyo* 'the mask of the god'.

The masks represent gods, goddesses and demons, but never the dead or the ancestors like they have in Africa. Over many years many scholars, the art of Kathmandu valley has been studied in depth. However, in these studies, masks and ritual objects have received little attention. When described, masks have been considered more as ritual objects than as art objects. I intend to study here the living traditions relative to masks rather than their artistic value. Masks are worn during festivals in the valley and, in this context; I shall also investigate the relation between the mask, the dancer who wears it and the gods.

Not all the deities belonging to the troupe are personified by dancers. Mahalaksmi and Mahadeva are sometimes taken along as a small metal mask, and various reasons are given why they are not to be embodied. The demon god of the *Bhadrakali* troupe is represented by a huge wooden mask. Further, among some of the ganas the *mudyah* ('root-deity') or *siphadyah/siphon dyah* (sometimes translated as 'oleander deity', for the flowers used to decorate the shrine) occupies a key position both in ritual and on stage. This deity resides in a kalasa installed in a movable shrine on the dance platform. It is worshipped by dancers and public alike. All the offerings are first displayed to this deity. (Gerard, 2012, p.61)

The presence of masks as both ritual and art object is attested among the traditions of mankind's oldest civilizations cutting across cultural and geographical barriers, they have exhibited a remarkable range and diversity of meanings throughout history. The present study focuses on the masks worn in *Kartik Naach* of Patan, and I have tried exploring the masks of Bhaktapur area, to constitute the compositional aspects of mask making and yet the comparative practices among these cities in the valley.

4.2 Historicity of mask making in Kathmandu Valley

There are two types of mask dances. In some dances masks are made permanently till they are not totally damaged. These masks are regularly maintained. The mask dance of *Harisiddhi*, *Majipat Lakhey* Dance, *Devi* dance of Sakhu, dance of Swetkali belong to this category. In the mask dances of *Pachali Bhairav*, *Bhadrakali*, *Navadurga* and some others after performing the dance they burn them. In *Navadurga* dance of Bhaktapur the process of mask making is being practiced in detail and every year at the end of the performance mask making is being practiced in detail and every year at the end of the performance masks are burnt. In some dances masks are made every twelve years, for example: Pachali dance, Khokana Rudrayani dance, Bag Bhairav dance of Kritipur and so on.

The excavation of Hadigoan, exposes a small clay mask of bhairav or *Hathodeo*, which dates back to ninth or tenth century. Also, the tradition of worshipping Matrikas or Mother goddesses from 2nd-3rd centuryAD proves it (Amatya, 2062, p.5) So, to please these mother goddesses and to popularize their power and cult; mask dances seems to be performed from the lichhavi period.

The still ongoing mask dance like *Jala Phyakha* or the dance of Harisiddhi can be considered one of the oldest event as such. This dance of harissidhi sustain from early lichhavi period – ‘The antiquity of Harisiddhi dance has been proved by the practice of performing it before god *Bodhisatto Machendranath*. Probably the mask dance of Harisiddhi has become the influencing factor for other mask dances in the Kathmandu valley’. (Vergati, 2000, p.p 80-84)

The tradition of mask making has been in practice since ages, like i talked about it in the early paragraph of this writing. The mask making aspect here in the valley, seems to being continued and protected from Lichhavi’s and widely used and developed during the interim and medieval period. The dance of Astamatrika that originated during the lichhavi period is continuing since then in one way or other. All the Astamatrika daces are mask dances. In these dances the masks are not simply masks but they represent different deities. From the beginning of clay collection till the opening of eye holes, various rituals and worshipping is to be performed. The rituals and worshipping is also performed when the character evoke themselves wearing the mask is considered as a deity. They posses divine personality will be lost. When the characters put on the masks of different deities they become the true representatives of them and

they dance in the tunes and songs belong to those deities and they receive sacrifice and offerings accordingly.

The Newar community outside the valley either in hills mid-hills or in plains they seem to be having this mask dances performed in one way or the other. For example Barah Bhairav nacch at Pokhara, Kumari *naach*, *Lakhey nacch* at Dolakha, *Kartik naach* at Pharping, Indrayani *naach* at Makawanpur, Palung etc.

In Nepal, the profession of mask making is hereditary the act of mask making is not only the job of a certain caste on the work of art but also a religious ritual. The artist who makes the masks should be knowledgeable on iconography and other features of the deities. The concerned *Chitrakars* are of opinion that their job is more complicated and difficult than the job of the priest and *guvaju* (Vajracharya) because they only explain in theory about the characters and their features. Common masks can be prepared within few days. But it takes at least two to three weeks to prepare the religious masks. Generally clay, cotton, paste or glue, wooden board, wooden mould, water, local paper, jute and colors are the essential materials. For ritual masks the clay locally known as *dyachaa*, unlike the ordinary clay found in the special area, black in color, and having profound plasticity and strength is used. Such clay are found in Bhaktapur at a place called *Sokaja* and in Kathmandu at Mhaypi. There is only example, but different mask drama may have their own specific needs of clay from specific sites. Like for example the mask of *Pachali Bhairav* clay is brought from Kumhanani and *Bhadrakali* it is brought from Jyatha tole.

Some dance masks are made permanently till they are not totally damaged. These mask are regularly maintained. The mask dance of Harisiddhi, Majipat Lakhey dance, Devi dance of sakhu, dance of swetkali. In the mask dance like: *Pachali Bhairav*, *Bhadrakali*, *Navadurga*, after performance of the dance, masks are burnt. In *Navadurga* dance of Bhaktapur the process of mask making is being practiced in detail and every year at the end of performance mask are burnt. Likewise some masks are made every 12 years like of *Pachali Bhairava* dance, Khokana Rudrayani dance and Bag Bhairav dance of kirtipur. (Amatya, 2062, B.S p.8)

4.3 Indiginious knowledge and skills: The making of clay masks in the Kathmandu valley

Masks blend the mysticism, drama and beliefs of cultures. The making of clay masks has evolved into a craft with values of ritual tradition and even market as seen in Kathmandu valley.

These masks are a union of sacred rituals, depicting various deities in various manifestations of passion and compassion. Over the centuries craftsmen have evolved features from these sacred stories of faith using shape, rythm and poise for expression. The traditional festival-dances of Kathmandu valley, have kept alive the ancient practice of sacred mask-dances. Various dance troupes follow an elaborate system of blending mysticism, rituals and entertainment to use the masks. The popular masked dances are during such festivals as *kartik* Nach in patan, Bhaktapur's *Nava Durga Nach* and *Gai Jatra* , *Indra jatra* and others. Sacred duties based on the various castes are a part of most of these dance traditions. The clay mask used involves the Kumhal caste of potters to find quality clay for making the masks, and by *mantras* to sanctify it. The *Chitrakar* caste then makes the masks under the direction of caste priests.

Based on caste; Clay mask making has been traditionally with the *Chitrakar* caste, who continue to define the masks and their aspects.

According to Purna Chitrakar (Traditional Mask Maker, Bhaktapur) Masks of *Bhoot*, *Kawaa*, *Betal*, *Dev*, and goddess kumari of thimi-bode and few more, heres few details of these masks; A note on little details I collected:

Mahakali – Red third eye, small fangs.

Bhairava – Black, Third eye, Small fangs.

Kumari – clotted blood red fangs, chandrakar tika.

Seto Bhairava – white fangs, mustache and tiny beard.

Siva- Pastel orange, third eye, Mustache and tiny beard, no eye holes

Sima – Yellowish white, pointed blue nose, chandrakar tikka

Duma – Red pointed green nose, chandrakar tikka

Varahi – Third eye, small fangs

Ganesha- White, Third eye, Bindu at base of nose

Maheswari – Yellow third eye

Indrani- Orange third eye

Vaisnavi- Green Tilakdhari

Brahmani- Yellow Tilakdhani

(P.Chitrakar, Personal communication, 2018)

Madhyapur thimi, another area of Bhaktapur inhabited by many clay mask makers, Ram Chandra is not by traditional caste a mask maker but is in the trade since the past 35 years.

Two types of clay is used in Newari language known as ‘*gyencha*’ and ‘*haakucha*’. The syllable ‘*cha*’ means ‘clay’. The mixing is easier on clay that had been soaked in water overnight. Usually three parts clay and one part cotton is the ratio. Cotton mixed, helps in holding the clay and prevents cracking. It also makes the masks lighter in weight. Lighter masks are easier to wear by dancers, easier to hang on walls and lighter to package. Clay is flattened to an approximate thickness of 1 to 2cms depending on the size of the mask. It’s circumference a bit more than the size of the embossed mould. Placing a cloth on the embossed mould before putting the clay, makes it easier to lift-off the dried mask, later on. Reversed hollow moulds are also used by the mask makers at times. These moulds (*thasa*) are made of plaster of paris and clay, or even cement. The clay is dampened with water so as to make it slippery and easy to shape.

The features on these traditional masks usually broad, the face wider, eyes big, it not only creates wider covering as a mask but adds to the physical awe of the deities. Masks are dried in the moulds for a minimum of 3 hours and up to 24 hour. In earlier times color from natural products were used now for convenience, a viability and durability synthetic ones are preferred. Colors differ according to the deities as this Bhairab, black Bhairab signifying death. Yellow Mahalaxmi, *Singini-Byagini* in white and *Byagini-singini* is red. Although the mask is a single face it represents the names of two deities. Mahakali is red. Rudrayani blue, white shwet bhairab etc. (R.C. Prajapati, Personal Communication, 2017)

As time passes, the practice of particular castes performing particular crafts is vanishing, although festival ceremonies are still a matter of strict caste protocol.

Traditional artist like the *Chitrakar*s believe their style to be the original style and a privilege, which only they have towards clay-mask making. '*Kumhaale*' the potters caste also makes masks of Buddha, Mahadev and others but their method is a bit different. They directly take out a mould of clay but what chitrakar does is they mix cotton into clay and after shaping it they stick rice paper and then paint. *Kumhaale* does not paint but *Chitrakar* makes as well as paints. For the gods and goddesses '*Chitrakar*' only makes a mask in Kathmandu valley. According to my visit in Thimi, Bhaktapur one of the veteran traditional mask maker Kancha chitrakar added "Color has to be put onto the faces of the deities by chitrakar, other castes shouldnt, that's how it is. Now it's not needed, however it happens, whatever they do".

4.4 The making of wooden mask

The tradition of making wooden masks probably entered Kathmandu valley through ethnic communities and Buddhist monks from remote areas. This fine craft and its ritualistic beliefs find a significant presence in the valley.

Any Historical place in Nepal especially Kathmandu valley reveals the use of wood in its art form and living style, Wither exquisite monuments and palace of the former kingdoms the ordinary houses in its old townships or even its numerous festivals and their symbols. In the Newari city of the valley art forms have flourished since ancient times; a peep into numerous craft shops, shows an abundance of wooden masks being chipped and chiseled by craftsmen into images of faith and belief. (Amatya, 2062, p. 7)

The inspiration to make most of these masks lies in the representation of the various hindu deities that are embodied through the various masked dances re-enacting the old myths. Although masks used in Kathmandu valley festivals are clay ones and rarely wooden ones. Unlike the craftsmanship of clay masks the wooden masks are not made by the Newari artist of Bhaktapur, the newari artist of Patan make them. Yet most of the crafstmen come from the Tamang community from areas such as Bishankhu, Namobuddha and Timalin in the adjoining district of Kavrepalanchowk. Many shifted with their families to work for Newar traders and gradually passed the art onto other local artists. Earlier craftsmen used to make these masks for themselves, by Newar but later mass production took place since tourist and foreign market was wider, so these people then thought to make masks as a business.

To form the intricate designs and cuts soft wood is used. The suitable types of

Wood are *Uttish, Lahare, Papal, Sirisn* and *Simal*. It is brought into the valley from the jungles of Kavre and Dhulikhel. Most of the wood is chipped off to form a semi-curved front and a hollow back. The usual size of the single piece being shaped is approximately 15 inches by 10 inches. Although it varies depending on the style in demand, it may take about 3 days for a mask to get made with 5 to 6 hours of work each day. 15 to 30 different types of tools are used collectively called *Javel*. Some of them having names like: *Ranbo, basila, chainu, karanunti* and so on.

The freshly made masks are dried in sun for 3 to 5 days, so that the wood loses its moisture and holds the paint well. Sometimes the masks are exposed over a small flame, not only to dry but to give it an aged look. The artist of Patan continues to embody myths and faith through the wooden masks. At times expressing the unity of hindu and buddhist faith. The diversity of its images reflects the enriched diversity of Nepalese heritage.

4.5 *Kartik Nacch Mask (Khwapa)*

Bishnu Dhar Sharma one of the Krishna Mandhir Poojari talks about the Narsimha Mask “The mask that we use today was the third attempt of mask making. The first mask was made through the holistic practice of 21 days called ‘*Purusachandra*’, with the effort of 21 brahmans jointly. One of the learned scholar, *shri Mangalananda* of Patan, through him I came to know. According to him, 21 Brahamans; 21 days of ‘*Puruschandra*’ helped creating this mask. This mask didn’t quite match the purpose of the *kartik naach*. Since, whoever wore the mask, felt uncomfortable as it consisted overpower. It is said that it would instantly kill a flying bird if it came across the sight of the mask. This mask is buried under the front face of the *Dabali*. The second attempt of the mask making also didn’t work. It is said that this mask also exceeded the power and exceeded the feasible aspect of the play. The performer whoever worn the mask got extremely excited and skipped the dance and directly touched the devil and ended the play. The third attempt of mask making was successful and it still continues”. (B. Sharma, Personal Communication, 2016)

Keshab Krishna shrestha explains that the mask of Barah is very old. As far as he knows He cannot ignore the fact that the existing mask may be the mask from the beginning. He further adds, “Around 2035 BS most probably, the mask was renovated and same mask still continues. This mask is been used every year and after the event it's kept with our family. The mask gets *pooja* every day within shrestha family of

mangal bazar and is taken out every year to the festival. Barah *naach* is the customary practice of our family, the shrestha's of Mangal bazaar." (K. K. Shretha, personal communication, 2019)

The Brahman pujari care taker of Krishna temple plays the part of Narshima and a member of chitrakar or painter family has to play the role of the demon king, which is customary. The Brahman caretaker has to fast on that very day and at the midnight when he touches the demon king Hiranyakashpu he becomes senseless and to bring him back to sense the water from the nearby mangalhiti or stone water spout has to be sprinkled.

The '*Bathaphykha*' or the drama of clever persons is performed for three consecutive days. The three characters '*Gaa daju*' the eldest '*Sama daju*' the second and the youngest of all '*Bathakija*' also supposed to be Brahma, Vishnu and Maheswar who came to earth disigned themselves as human to enlighten the people with the play. Their unusually masks also give them recognition.

In between the episodes the dances and comics presented by a pair of farmers, two fishermen and the dances of Bhairav, Kumari, Mahalakshmi, *khyak* and *kawa* are very lively and entertaining. In the bhairav dance he wears all blue color including his mask, shirt and frock. He used to hold a *khadga* or sword. Mahalakshmi and kumari wear red masks and their dresses are all red and they have also *khadga* or sowrds in their hands.

Mask in *Kartiknaach*

1. *Narshimha*
2. *Barah*
3. *Devi* (Bhairavi, Mahalaskmi, Mahasaraswati)
4. *Kawa* (Skeleton)
5. *Khyak* (Muscular)
6. *Sijwar* (Bishnu ko Shakti)
7. *Bismajwar* (Shiva ko Shakti)
8. *Batha* (*Yale batha, khwapa batha, Yami Batha*)
9. *Bikathashya hi* (from Madhavanal *lila*)

10. *Lanawati (Chwalekhura Da Khura)*

The mask of *Kartik Naach* once made will be re-used and remain permanent, until they are damaged. Unlike *Navadurga* dance of Bhaktapur, is ritually burnt every year after the succession of the event. The masks of *Lanawati*, *Sijwar*, *Bairav*, *Bathas* are stored in *Kartik Naach Samiti*. The other costumes, Jewellery and the *Mukuta* are stored in Patan museum. The context of main deity masks has been discussed.

4.6 Dance and Music

Dancing has been one of the most fascinating fine arts. It is, in fact, a synthesis of several other Fine Arts, such as music, poetry, drama, painting and sculpture, combining, as it does, in itself the distinctive features of these arts—beauty, harmony, rhythm, melody and aesthetic expressions.

Dancing, like all other fine arts, is a natural vehicle for the spontaneous expression of human emotions, and this is best evidenced by the fact that it comes so natural and spontaneous even to little children, as they skip about in sheer joy, keeping time and making graceful gesticulation and rhythmic curves and movements. Even artifacts like ‘dancing girl’ figurine a 4500 year old statuette from Mohenjodaro in Delhi National museum and broken torso of Harappa in Dancing pose from Patna museum can be taken as example or evidence from history.

Katti-Pyakha or *Kartik Nacch* of Lalitpur is the Traditional dance performed in the month of *kartik* on the *dabali* in Patan Durbar Square. This dance was started in A.D 1641(Nepal Sambat 761) and is the contribution of three generations of Malla kings of Patan. King Siddhinarasingha Malla started this tradition with an 8- days performance and his son Srinivas Malla added a week, which was further extended to a month by his grandson Yogendra Malla.

Common to authentic *ganpyakhah* performances is the dancers’ complete merging with the deity. The dancers do not simply personify a specific deity, nor is their dance a devotional expression towards a god. Nevertheless, the Newar *ganpyakhah* dancers all display artistic- expressive elements in a way to how they were elaborated within Indian performance traditions, the latter based on a philosophy and practices first developed in the *Natyasatra*. Specific steps and movements and hand postures (*mudra*) are used as modes of expression saturated within meaning. But they refer to local, Hindu and Buddhist, *tantric* teaching rather than the *pauranic – agamic*

philosophical and ritual schools that evolved in various parts of India. Again, the Indian concept of *lila* as a mode of playful action immanent to gods is not completely foreign to *ganpyakhah* performances, but the prevalent understanding of these dances is as effective- and is most of the cases protective acts. (Kropf, 2003, p.58)

According to Natya Sastra there are three fundamental aspects of dance, *Nirtta*, *Nritya* and *Nattya*. Of these *Nirtta* is dancing pure and simple, depending, as it does, mainly on *Tala*. It essentially consist of foot-work with appropriate movements of *Angas* and *Upangas* and it is totally devoid of *Abhinaya* (gesticulatory expression) *Nritya* consists of gesticulations without language, and it is this that enables the audience to understand and follow the thoughts and emotions of the dancer without the medium of words *Nritya*, is so to speak, a combination of *Bhava* (emotional expression), *Raga* (musical expression), and *Tala* (time measure) and includes with its scope *Nirtta* also *Natya* is dramatic representation in which music, dance, emotional expression and speech are all brought to play and for this reason there is both *Nirtta* and *Nritya* as parts of *Natya*. (Gosh, 1959, p.p 148-196)

Dance could be roughly divided into two types, *Thandav* and *Lasya* of these *Thandava* consists of more virile and vigorous movements and is essentially masculine in character, more suitable for male dancers, suggesting as it does vitality and strength. The supreme example of this kind of dance is the Shiva *Thandava* which symbolizes in itself the cosmic dance of destruction. In *Lasya*, on the other hand, the movements are softer and more measured, suggesting grace and beauty, and it is more suitable for female dancers. (Gosh, 1959, p.p 45-75)

Abhinaya (gesticulatory expression) is the backbone of Nepalese Classical dance, in fact, Nepali dance is incomplete without *Abhinaya*, *Abhinaya* is usually divided into four kinds *Angika*, *Vachika*, *Aharya* and *Satvika*.(Sharma, personal communication, may17, 2018)

Angika abhinaya is expression of *Bhava* by using *Angas*, *Pratyanga* and *Upangas*, *Karanas* and *Angaharas* (body poses) and *Mudras* (Gestures of the Hand). Facial expressions too come under *Abhinaya* *Angika Abhinaya* is of three kinds *Mukhaja* (facial expressions), *Sarira* (Poses of the body such as *Karanas* and *Angaharas*), *Chesta* (movements of *Angas*, *Upangas* and *Pratyangas*) *Anga* are head, hands, waist, chest and legs. These are the main limbs of the body. *Upangas* are eye,

eye-brows, nose, lower-lip, chin and cheeks. The movements of the *Angas* and *Upangas* are described with minute details in the *Natyasastra*. Hand gestures otherwise known as *Mudras* constitute a distinct language by themselves. There are twenty-four *Asamyuta Hastas* (hand gestures or *Mudras*), thirteen *Samyuta Hastas*, thirteen poses of the hand (*Sirobheda*), thirty-six kinds of glances (*Drishti Bheda*), seven movements of the eye-brows and a number of other movements of the *Angas*, *Upangas* and *Pratyangas* by means of these *Angas* and *Upangas*, the dancer must express the full meaning of the speech, song or story. *Abhinaya* of the face is the index of *Rasa* (aesthetic emotion). (Gosh, 1959, p.p 170-190)

Vachika Abhinaya is expression of the *Bhava* by the song or speech i.e, singing or speaking according to the situation and mood. *Aharya Abhinaya* is expression of the mood with the aid of appropriate costumes, ornaments, make-up, etc, befitting the occasion of the story, song or speech and the status of the character the dancer portrays. *Satvika Abhinaya* is expression of the varying mental states that the characters are supposed to feel such as tears etc, *Satvika Abhinaya* is the most difficult part of *Abhinaya*. (Gosh, 1959, p.118-120)

Whatever may be the type of dance the dancer learns and performs on the stage, the ultimate goal or ideal the dancer has in view is *Rasotpatti* (the rousing of aesthetic emotion) by which the dancer not only feels and expresses his various emotions but also make the audience feel the same emotions. The art of carrying away the audience along with him in whatever emotion he expresses through the medium of his dance is called *Rasotpatti*. To arouse this feeling in the audience the dancer must attain a state of *Tadatmyam*, i.e the dancer must himself get into the spirit of the character he portrays and of the *Bhava* he express without practicing constantly for number of years, after attaining a thorough knowledge, it is indeed very difficult to attain this state of perfection, as in dance, unlike in drama every gesture is rigidly fixed by rules and conventions. The dancer is not allowed to deviate from the rules and conventions. (Gopinath, Rao, 1955, p.14)

The dancers vary to some extent with each troupe. The *Gathu/Gatha* (gardeners and flower-sellers, alternatively called *Malakar*, 'makers of flower garlands,' *Mali* or *Vanmala*) and the *Jyapu* (kisan – farmers) are the most common, else there are *Putavar* (porters of royal litters), *Balami* (cutters and sellers of wood) and *Kumai* (potters) all of low status. Some of the troupes are recruited from higher-ranking jats like *Shresthas*

and the priestly Rajopadhyayas. The majority of the jats belong to the Newar- Hindu tradition, but the Patan Astamatrka offer an exception, with Newar Buddhist jats of the highest status (Vajracharya and Shakya) performing. Linked with all the troupes is at least one organizational body (*guthi*) responsible for all the duties related to the performance. The members of *guthi* may be identical with the troupe itself. Further local *guthis* may have secondary functions, and governmental *Guthisamsthan*, the governmental ‘*Guthi-Assembly*’ may provide some support in cash and goods. In terms of *kartik naach* ‘*kartik naach samiti*’ is responsible.

The pose of the body enhances the personality and is called *Karana*. The movement from one *Karana* to another and several *Karanas* constitute an *Angahara*. *Karanas* and *Angaharas* are most important as they give exquisite grace and beauty to the dance and the dancer. For this purpose particular attention has to pay to *Karanas* (poses of the body). This forms an important part of *Angika Abhinaya*, etc.

The patron deity not only of artistic performances, but also any creative activity or skill is Nasadyah (‘God of music and dance’). Within the Kathmandu Valley tradition, he is regarded as a fierce form of shiva. Unlike the beautiful and philosophically highly inspired iconography of the South Indian shiva-Nataraja or Nrtesvara (‘King/Master of Dance’), Nasadyah is usually represented as one or three holes in the back wall if the numerous open shrines dedicated to him. He is repeatedly worshipped by all troupes, from the beginning of the dance and music teaching sessions up to the performance proper. When the troupe goes on tour, he may be taken along in a kalasa to be placed side by side with the mudyah shrine.

Finally, some of the musical instruments, especially the khim or dhamal drum, are held to be divine representations to which a supreme status is assigned, and they are worshipped accordingly by priest and devotees

4.7 Music and Instruments of *Katti-Phyakha* (*Kartik Nacch*)

The troupes not only consist of dancers or musicians, but also include a variety of further members responsible for the one or other office. The duties of the *gurus* are split within some troupes into the *mul-guru* (root teacher), the *pyakha-guru* (dance teacher), the *baja-guru* (music teacher), the *mye-hale-guru* (teacher of songs) and *pooja-guru* (master of worship).

Knowledge within most of the *ganaphyakha* troupes is divided among the specialists involved and not disclosed to others of the troupe or even to outsiders. The new members among the dancers or musicians are initiated and taught exclusively by their respective *guru*. The *gurus* are recruited from the senior members according to age or experience within the troupe. Minor duties are likewise transmitted to newcomers by the senior members in charge. Linked with all troupes is at least one organizational body, *Guthi* is responsible for all duties related to the performance. The members of *guthi* may be identical with the troupe itself. Further local *Guthis* may have secondary functions, and the governmental *Guthi*-samsthan, the governmental ‘*Guthi*-Assembly’ provides some support in cash and goods.

The inscriptions and dramatic works bring out many songs which were sung according to prescribed rules of classical music. The principle 6 ragas and 36 raginis are fully represented, and we need not enumerate them here. One of the works of Jagajjyotirmalla is said to be full of different notes, emotion, melody, etc. (Gitapanchasika). Another work of his was to expound *Talalaya* nrtya and instruments like *mrdanga*.

Music is the essential portion of any dance/drama composition. The music and songs or hymn plays a major role in context like this. Be it the opening of the play or the drive; Musical aspects cannot be avoided. The 27 days performances, including its notation of the music is to be preserved audio-visually. The following aspect of preserving the context is been practiced by various groups and individual. My individual effort with intension of preserving the multiple aspects of this dance drama has been now practiced for three regular years.

Let us now talk the consequences; before starting any scriptural dance, *Nasa Dhya* must be worshipped. This ritual of worshipping the god of dance is also present in *Kartik Naach*. Any songs either of *Nasa Dhya* or other songs/poem, the name of writer is normally written after last paragraph. In this dance/drama, name of writers Mr. Chandra Shekhar and Mr. Vijayananda is noticed only at some places. The name of Mr. Chandrashekhar is present in *Nasa Dhya*'s song of *Sudhama* dance of *Kartik Naach*. He was a minister of King Jagat Prakash Malla and one of the renowned poets in the period. Likewise, name of Mr. Vijayananda is noticed in *Nasa Dhya*'s song of *Baraha Avatar*. The name of King Siddhinarasingha Malla is only noticed in song of *Arati*. But after him, his son King Shriniwas Malla's name is noticed at different places. He wrote

around sixteen songs for *Kartik Naach*. Similarly, after King Shrinivas Malla, his son King Yoganarendra Malla wrote songs and also new dance was added to *Kartik Naach* in his period. He wrote around twentyfour songs and used in Madhavanal *Lila* and Usha *Haran Lila*. Then songs written by King Vishnu Malla is sung before entering to the stage. Around his 8 songs are used in *Kartik Naach*. After him, the name of his son King Rajyaprakash Malla is also seen at different places. Twelve songs that was written from him is used in *Kartik Naach* (H.Shrestha, Personal communication 2018).

Music and songs together helps the performer to give expressions in any scriptural dance form. So these are most important part of this dance. Half of the story of scriptural dance form is understood from the music used in this. In this dance, when a musical instrument *Tipan* is playing, it is understood that *Vishnugana* are entering the stage and when playing *Jhaka*, *daityagana* are to enter. Music is combination of lyrics, Melody (*Raga*), rhythm (*Taal*) and musical instrument has high importance. Here, lyrics are understood as melody as most of the dance does not contain song. There are different types of melody. Melody gives direction to the performer and also influences to do an expression and acting. Melody that has been used in the *Kartik Naach* are as follows:

Melody

1. *Maala*
2. *Mangalujari*
3. *Gauri*
4. *Rajvijaya*
5. *Dhanashri*
6. *Sauri*
7. *Mangal*
8. *Vathyari*
9. *Bhupar / Bhupali*
10. *Asawari*

11. *Kaushi/Kausik*
12. *Kamod*
13. *Kafi*
14. *Swavelagu*
15. *Gaudamaal*
16. *Nata*
17. *Pahariya*
18. *Prathamanjali Pramanjar*
19. *Pahariya Manjari*
20. *Kola*
21. *Malhar / Malar*
22. *Ramkali*
23. *Basanta*
24. *Sindhur*
25. *Nistanga*
26. *Hori*
27. *Kanha*
28. *Shwratha*
29. *Belawat*
30. *Sahana*
31. *Belari / Barlari*
32. *Biharga / Byagraha*
33. *Shri*
34. *Eman*

35. *Kedar/Kedal*
36. *Sohi*
37. *Bivhas*
38. *Marthi*
39. *Sarangi*
40. *Mangalastak*
41. *Vijaya*
42. *Syama*
43. *Panja*
44. *Pancham*
45. *Devargi*
46. *Mistanga*
47. *Gunda*
48. *Godagri*
49. *Vijamarsi*

Rhythm (Taal)

1. *Yeka*
2. *Cho*
3. *Jati*
4. *Pra*
5. *Astra*
6. *Dhalan jati/ Dhalanjati Mathyama*
7. *Doma Pa Ya*
8. *Gandha*

Gauri, Malu, Velawat and Bhupari are most widely used melodies (Raga) and *Yeka, Cho, Jati and Prataal* is mostly used Rhythm (Taal).

Names of musical instrument used in *Kartik Naach*:

Various musical instruments are used in *Kartik Naach*, the name list of those Instruments are as follows:

1. *Babucha*
2. *Jwo Nagada*
3. *Tah*
4. *Damokhin*
5. *Khin Baja*
6. *Mridanga*
7. *Dhah Baja*
8. *Pwonga*
9. *Bhushya*
10. *Mwali (Sahanai)*

4.8 Performers of *Katti-Pyakha*

The dancers do not simply personify a specific deity, nor is their dance a devotional expression towards a god. Nevertheless the *ganapyakha* troupes all display artistic-expressive elements in a way similar to how they were elaborated within Indian performance traditions, the latter based on a philosophy and practices first developed in the *Natyasastra* (Krop, 2003, p.59). like we discussed before, the specific steps and movements and hand postures (*mudra*) are used as modes of expression saturated with meaning, only difference is they refer to local, Hindu and Buddisht, *tantric* teaching. It is obvious, to find difference among the *puranic-agamic* philosophical and ritual schools that evolved in various parts of India. For example; The Indian concept of '*lila*' as a mode of playful action immanent to gods is not completely foreign to *ganpyakha* performances, but the prevalent understanding of these dancers is as effective and in most of the cases progressive and protective acts as well. One can observe the '*Dadhi*

Lila’ and compare the Indian ‘*Lila*’ besides the total *ganpyakah* performances have its unique and regional identity.

The *kartik Naach* of patan is considered as different and unique among the religious dance dramas performed inside the valley. One another unique feature of this dance begin with the worshipping of *Nirteshwor (Nasadega)* (Appendix C: II). Every episode in the stage, the dance begins and ends with the dance of Krishna and his associates such as Rukamani, Balram, Kotwal and others known as ‘Krishna Gana.’ Another important feature of this dance is nearly every caste groups of Patan such as Rajopadhaya, Shakya, Vajracharya, Shrestha, Dangol, Chitrakar, Silpakar, Malla, Kusaley and so on take parts in it. Each day different dances are performed with different religious songs, music, and ragas or notations. In this dance drama the part of *Narasimha* is played by the Rajopadhya priest of Krishna temple and ancestors of *shikshya Guru* Haribasha Upadhya. The rituals and *Tantric* activities are conducted by ancestors of *Dikshya Guru* Biswanath upadhya. The right *khin* player is the descendant of *Badhya Guru* Biswanath Upadhya (Appendix C: IX). *Khin* is the lead instrument of this drama. The part of the demon king (*Hrinayakaspu* and *Hirnakshya*) is played by the *Chitrakar* caste. Like wise, *Shrestha*’s of Mangal Bazar performed the act of Barah. The instrument as *Kaha*, is played by Byanjankar, Tandukar and Maharjan.

The following data was collected in 2015-16 A.D, as a preliminary observation; which helped to answer relevant questions, evaluate outcomes and make prediction about future probabilities and trends for me. It did help in maintating the integrity of this research, and to accomplish the thesis this far. The total of 50 people were recorded or participated in this observation, here is the sample of 10 people. I believe this will definetly put light on the performers of *Kattiphyakha* in some extent. (Appendix, D: I - X)

CHAPTER FIVE

ISSUES / PROBLEMS AND CHALLENGES IN *KATTI-PYAKHA*

5.1 The Issues / Problems and Challenges in *Katti-Pyakha*

Cultural and heritage is a symbol of spiritual and intellectual wealth for all civilizations. Culture had been practiced by people in their everyday lives in which may forms their character, behaviors, habits and daily practices. Hence, cultural diversity can be seen within the dance, drama, ritual, mask, music and other practices that had been formed. Culture also can be reflected by the beliefs, values and norms of society which is also socially acquired and passed on through generations. Cultural information enhances the understanding of a culture and can bring togetherness within communities. Elements from tangible heritage for example historical buildings and archeological sites, mask and intangible heritage for example songs, ritual, music, dances and languages are essential on identifying and building up identities. Both of this classification on tangible and intangible heritage reflects on preserving as restoring the valuable assets of ancient or medieval legacies.

5.2 Issues and challenges to continue *Katti-Pyakha*

Katti-Pyakha is based on *Haribamsha Purana* and the composition of 28 days of staging was arranged through the contribution of three kings. It is discussed previously, that Siddhinarsimha started this masked dance drama with further contribution of Srinivasa Malla and Yognarendra Mall. During its 400 year of staging, it has gone through various phases. It was totally off stage for regular 30 years, sometimes performed for 1 or 2 days, and now its performed for 8 days. It has been a challenge for the stakeholders to re-stage this drama in its total form. It becomes more and more difficult, if not impossible, to keep up traditions that on occasion presuppose a society organized and functioning centuries back. The younger generations outgrow traditional patterns of life embedded in all-encompassing belief system. Modern education and working schedules, multiplied intrestes and entertainment possibilities among the general public, an ambivalent position towards one's own cultural heritage may well cause a gradual collapse of traditions like the one discussed here.

The *ganpyakha*, having grown out of and relying on a self-contained, supportive community and a worldview that are no more, are obviously in peril. Therefore, the

question of continuity within the present social and economic conditions is an urgent one.

The original manuscript or the guideline of *Katti-Pyakha* is yet unknown. It is today based on the record keeping (narratives) or collection of Hariman Shrestha in his book “Katti-Pyakha”. The oral knowledge transferred through the gurus and responsibilities carried by the various caste has contributed this heritage still running. Kartik naach samiti is a responsible body for the management of katti-pyakha in this date.

Three major aspects can be considered as issues and challenges to continue Katti-pyakha.

5.2.1 Education:

Management in education is an art of getting things done through people, effectively and efficiently. One of the keys to successful management is the ability to understand and apply modern management principles and techniques effectively. One of the challenges to preserve our culture and heritage either it is in the form of tangible or intangible heritage is to consider the usability as well the accessibility in archiving the information preserved. Hence, to be used either in the formal or informal education. Moreover, today’s students represent the first generations to be brought up with infinite advanced technology. They have spent their entire lives surrounded by using computers, videogames, digital music player, cell phones, and other tools of digital age.(Alivizaton,2011,p.p 37-60)

The masked dance-drama like *Katti-Pyakha* is classified as *dharmic* or *Satric*, having developed out of a specific teaching and related body of authoritative texts and oral tradition, Unique to the authentic *ganpyakha* is their embeddedness in a centuries-old transmission of *tantric* teaching. Locally shaped practices are predominant the corresponding knowledge being carefully dispensed by initiated specialists only. The staging is conceived as an extended form of ritual, with the publicly enacted sequences opposed to a corpus of further secret rituals. Though the dramatic plot and the deities enacted may refer to the classic traditions on one level, the close connection with localized divine setting of the deities and their respective myths is what lies at its heart.

A fact rather hidden to the outsider is lamented by elders who have had long experience with the dances. According to them the traditional (*tantric*) teaching is losing its hold. The gurus may still treasure this centuries-old knowledge, but their

pupils of a younger generation are no longer committed in the same way. As a consequence the dance movements, the *mudras* and steps, each designed as highly meaningful and efficacious patterns, are increasingly turning into series of rather cursory and slopping ones.

Some troupes face serious problems in recruiting new dancers. The rhythm of modern life with its modified ideals and goals is gaining the upper hand, especially among the urban young. Such requirements are regularly attending classes and finding a permanent occupation have had their impact on potential dancers. Consequently not only are the training periods getting shorter, but also young initiates are increasingly alienated by traditional learning.

5.2.2 Economy:

Cultural heritage of the world is threatened by the rapid pace of life, development of urban culture, technological and economical growth (alivizatou, 2011). The treasure of historical –culture relics, intangible cultural heritages left by our ancestors is not just a great and valuable asset, but also for sustainable development. With the globalization of the world, the cultural value of these heritages is becoming ever more important, representing the spirit and wisdom of an entire nation of people, this great heritage or asset that could potentially be destroyed and forgotten; if it is developed recklessly. Moreover it could directly leave a negative impact to the environment, and the socio-economic development of the area, and of the whole nation. It is understood that when community try to promote the local heritage without proper regulations and help from professionals, it could easily damage the essence and potentially degrade the values of the cultural heritage.

The fundamental changes in the political system about half a century ago implied a loss of feudal rights formerly held by the King with the *Guthi- Samathan*, a new governmental frame work was created to control the re-distribution of the latter. As far as the *ganaphyakha* are concerned the Guthi-Samsthan mainly supports them with goods and cash for rituals and related feasts, while another governmental organization, the *Puratattva-Bivag*, charged with the preserving the National heritage, may contribute some money to cover expenses for masks , ornaments and dress. At least in recent times, these contributions are said, in all cases inquired about, to have been insufficient to cover the expenses. The entails and additional financial burden for the local *guthis* responsible for the performances and the manifold related duties.

Two major reasons are given for decreasing generosity towards the *phyakha* on the part of audience. Though the economic situation of many people has improved as compared to earlier times, income is more reluctantly invested in offerings to the dancers, in view of multiplied expenses and alternatives to spending one's savings. Second, the dance performances, once a welcome occasion for entertainment, are now days competing with mass media, television, internet being the most potent one. A further deplorable fact is the decrease or even cessation of material and cash support from *guthi* sources. This is not surprising, since the *guthi* lands of both local and state-controlled *guthis* are increasingly being handed over to private owners, and unless alternative income sources are made available to fill up this gap, the troupes are left with the choice either to add up their own pockets or to mutilate or drop at least parts of their ritual and performance duties.

5.2.3 Technology:

Digital is one of the latest technologies to preserve our culture and heritage. It is not only a way of preserving our culture and heritage but it also provides an easy tool to archive the material as references for education for the coming generation. Preserving and archiving able to sustain the digitized resources. The value of the computer and the internet as an educational aid in transmitting information is now becoming one of the crucial and fastest way in learning. However digital technology is not static. It is constantly evolving, changing and expanding. As soon as a solution protocol is found, the technology improves and the issue of filtering is worsening (Callister, 2004 p.648). On the other hand, digital technologies need the considering in the design of the information and information structures. It usually relates to the general issues of the content, the information chain, and in some instances is about the system usability.

In early period people used stone, Metal, Birch bark, Palm leaves, Papyrus, Parchment and vellum as writing materials. Some of the rare palm leaf manuscripts *Dashabhunishwor*, *Mahayan Sutra*, *Ratna Ketu paribart* and *saddharma Pundarika Sutra* of 7th century with 1990 numbers of palm leaf manuscripts; and very few numbers of Birch bark manuscripts are in custody of the National Archive, after the invention of paper making process by Chinese Ts Ai Lun in 105 A.D, paper used as writing and painting materials. Different form of paper used as writing and painting materials.

Different form of paper writing materials; Pile book, *Thaya Saphu* (Zig Zag book), Scroll book and sewn book are in Nepal.

Different types of writing materials give the information of earlier types of paper, writing materials in Nepal; history of book; technique of book binding; materials used in book binding; and traditional method and modern method of preservation for writing and painting materials.

The conservation and preservation of such manuscripts are taken care by the National archives. The archival material preserved in Archives vary according to type of records accrued under national, local or federal laws in operation in a country. Accordingly, these records may be paper based which is printed or manuscripts, photographs, slides, microforms, sound recordings such as tapes, disks, and computer materials, and now even digitalized. The modern Archivist or a Librarian has to meet the challenge of preserving this traditional and modern material under his care from all types of security problems faced in the modern times, such as conservation of holdings against unsuitable environmental conditions and secondly physical damage as a result or lack of care which may result in their having exposed to fire, water, excessive light, insects or to their being mishandled or stolen. These manuscripts are the heritage of the country. National archives safeguard these important and valuable properties.

The original manuscript of the *Kartiknaach* (*Katti- Pyakha*) as such may not be found in the National Archive or in any personal collection known so far. It cannot be assured if such manuscripts it still exist or not. But if it still exist; it has to be in some personal collection, would have been sold, re-sold or may be some individual or a family continues to keep hold of it as their property or personal collection as such. Archives preservation Act, 2046 (1989 A.D) section 7, sub-section 7.1 and 7.2; an act to make provisions relating to the preservation of Archiving.

7. Documents may be transferred to the National Archives:

7.1 Any person, who has any Documents having National importance with a historical, religious, Cultural, Literary, financial or any other view, may transfer such Documents to the National Archives for preservation in the form of national property.

7.2 The person who has transferred the Documents to the National Archives pursuant to sub- section 7.1 is not entitled to take back the documents from the National Archives.

It is also necessary to observe the, functions and activities of National archive which are as follows:

Functions:

1. To collect and preserve the nation's wealth of archives for present and future generations.
2. To receive documents of record, or official copies of such, from government bodies and government related agencies.
3. To provide access facilities to researchers so that they may consult archival documents and to make available, upon request, duplicate copies of such material.
4. To advise government bodies and government related agencies on the safe-keeping of their records.
5. To function as a public records management office for the government of Nepal.

Activities:

1. Receiving documents of record from the government of Nepal and accepting other documents of national interest from private sources.
2. Preserving the records of the Government of Nepal in its custody and regulating access to them as per the provisions of the archives preservation Act. 1989.
3. Preparing inventories and other reference tools for archival documents.
4. Microfilming and digitizing the archival documents. Nearly all collections of National Archives were microfilmed by the Nepal-German manuscript preservation project (NGMPP) in their having exposed to fire, excessive light, insects or to their being stolen or mishandled.

Digital technologies are tools that have the power to transfer societies. Today we face an important choice: wither to invest in our new tools in a way that ensures that culture contributes to building open, equitable, inclusive, prosperous and pluralistic societies for the common good of generations to come.

5.3 The contemporary dramas

Siddhinarsimha Malla started the *Kartika* dance drama depicting the events and incidents of the epic *Haribamsha Purana*. This drama is up till now popular with the masses of the locality and continues to be witnessed by a vast number of the laity in the month of *Kartika*. In this kingdom the Gurus like Biswanath Uphadhya, Ram Bhadra were patronized by king himself, In his reign drams like: *Harsichandra Nritya* (1651 A.D) and dramas like *Gopichandra* were created. The creator of *Hrischandra Nritya* was *Guru Rambhadra* on (1651 A.D) (*Eti Harishcandra Nritya samapta: Nepal Sambat 771 Falgun Sukla Duitiyama Likhita sri Ram vadra Sharmana*) (Gyawali, 1954 p.236). This drama is written in *Maithali*, the total prose and verse are in *Maithali*. The story theme or plot is based on the life of mythological king *Harischandra* (Shah, 2055, p.98). The specialty of this drama is; it consists of various *Ragas* and *Badhya- Badan*. According to Augustus Conardy, who edited and published the play in 1891, “The language in which it was written is in its main texture a mixture of Bangali and Maithali with Sanskrit Verses interspersed here and there. Apart from dialogues in prose this play about the life of King *Harischandra* has melodious songs and lyrics.”

Similarly, “*Gopichandra natak*” is based on the life of king *Gopichandra*. This drama is in scripted in Bengali script. The manuscript of this drama can be found in National Archive, Kathmandu. (*Suchi Sankhya – 3929*)

In 1657 A.D (NS 777) Siddhinarshima Malla handed over his kingdom to his son Srinivasa Malla. The *Kartik Naach* was performed for 25 days from 15 days. Srinivasa Malla was a religious man like his father. He constructed and renovated many temples. Here’s few dramas that was created in his time.

Lalitkuvalayasna Natak: This drama was created in NS 785 (1665 AD) by Ram Bhatta Sharma. This drama is inspired from *Mudithkuvalaya Natak*.

Tarakasurvadha Natak: This drama is also inspired from famous mythical tale. At the end of this drama such is inscribed: “*Maharaj SriSiddhinarsimhahera putra Srinivasa Mallake Suvaasirbadh kariya param sukha kailasha jayeb chalo.*” (Jha, 1983, p.220)

N.S 805, Srinivasa Malla like his father retired from his responsibility and handled his power to his son Yognarenrda Malla. He extended the Katti-Pyakha and made it perform for 28 days. Yognarendra Malla in his coin inscribes ‘*Sangitarnavwaparaga*’. This clearly denotes his interest and dedication in music and

art. “*Mahabharata Natak*” is re-created in his time. This mythical drama is created in 7 episodes. At the end of this manuscript it's written, “*Maha Maha Baidha Hari Govinda Baidha, Sambat 807 Kartik*”. It is clear that it was written in 1687 AD. The total play is written in verses.

The issues like finding the original manuscript and keeping records of the oral tradition, the knowledge practiced by various castes, study of vernacular and study of contemporary dramas can help draw the aspect of composition of *katti-pyakha*.

In the *Padmagiri* chronicle, the patan performances in kartik are recorded under the name of *krsnalila* (Hasrat, 1970, p.69). Its present form dramatizes several legends centring on the emanations (*avatar*) of Vishnu, without focusing on Krishna, though. Further the selection of stories acted out is decided every year anew. On the background to this tradition we can see, S. Lienhard in kolver 1992, 227-234.

Similarly, National achieve has several plays from similar timeline. Plays like : *Madavanal lila, Ushaharan lila* and more. Here's some lists of contemporary dramas and its manuscripts:

- *Mudhitkuvalayaswva Natak* (Micro film no. B 15/16)
- *KunjaBihari Natak* (Microfilm no. B 15/ 06)
- *Ushaharan Natak* (*Suchi. Pra-1564*)
- *Parijatharan Natak* (*Suchi. Pra- 420*)
- *Muldevasasidevopyakhyan* (*Suchi. Pra -377*)
- *Malati-Madhav Natak* (Microfilm.no. B15/33)
- *Mdalsaharan Natak* (*Suchi Sankhya. Pra -354*)
- *Baruthiniharan Natak* (*Suchi Sankhya. Pra-940*)
- *Kaliyamathopyakha* (*Suchi Sankhya. Pra – 460*)
- *Mahabharat Natak* (*Suchi shankhya. Pra-1478, Patra Sankhya – 1/2*)
- *Ramayana Natak* (*Suchi Sankhya. Pra-367*)
- *Jaimini-bharat Natakam* (*Suchi Sankhya -1121*)
- *Bhasa natak* (*Pustak Sankhya Pra- 1455, Patra Sankhya-17*)
- *Gaurivivah Natak* (Microfilm no. 275/5)

- *Madhavnal Natak (Pustak Sankhya Pra -1455, Patra Sankhya 46-47)*
- *Rukminiharan Natak (Suchisankhya Pra-352, Pandulipi Sankhya -2, Patrasankhya 23-24)*
- *Ushaharan (Suchisankhya Pra- 1132)*
- *Kanshabadh Natak (Suchisankhya Pra. 1392)*
- *Gopichandrophyakhan Natak (Suchisankhya Pra-345)*
- *Ushaharan Natak (Pustak Suchi sankhya Pra- 35)*

CHAPTER SIX

CONCLUSION AND RECOMMENDATION

6.1 Conclusion

History proves that since the foundation of the kingdom of Nepal, rich and developed art and culture of Kathmandu valley has always been a source of encouragement and inspiration to the people in the direction of peace, co-existence and progress. The culture of Nepal-Mandala or Kathmandu valley is a culture of Newars. Newars are rich in both tangible and intangible ways. The religious and traditional dances, music, foods, festivals, songs have received due recognition and popularity all over the world. Almost every country in the world has the tradition of performing dances, dramas, and comics based on ancient mythologies, folk tales and religious treatises.

We have already forgotten, lost and left numerous intangible cultural heritages, which were spread, all over our country. Such changes occurred because of time, circumstances, economic condition and changes in social values and also due to unfavorable service oriented education system. We don't have even the records of these lost heritages. Therefore, Nepal Government, Ministry of Culture, Royal Nepal Academy and *Guthi* Undertaking should start immediately the documentation of all those important intangible cultural heritages to protect our national identity.

The Royal Nepal Academy should give priority to the documentation of all the important intangible heritages, religious and traditional dances, music songs, festivals, rites and rituals, covering the whole country. The electronic media should immediately document those intangible heritages that are on the verge of vanishing. Otherwise, it will be very difficult in future to study, revive and revitalize them for posterity

A fact rather hidden to the outsider is lamented by elders who have had long experience with the dances. According to them the traditional (*tantric*) teaching is losing its hold. The *gurus* may still treasure this centuries-old knowledge, but their pupils of a younger generation are no longer committed in the same way. As a consequence the dance movements, the *mudras* and steps, each designed as highly meaningful and efficacious patterns, are increasingly turning into a series of rather superficial and sloppy ones.

With the interruption of traditional teaching, some troupes face serious problems in recruiting new dancers. The rhythm of modern life with its modified deals and goals is gaining the upper hand, especially among the urban young. Such requirements as regularly attending classes and finding a permanent occupation have had their impact on potential dancers. Consequently not only are the training periods getting shorter, but also young initiates are increasingly alienated by traditional learning.

Two major reasons are given for the decreasing generosity towards pyakhah on the part of the audience. Though the economic situation of many people has improved as compared with earlier times, income is more reluctantly invested in offerings to the dancers, in view of multiplied expenses and alternatives to spending one's savings. Second, the dance performances, once a welcome occasion for entertainment, are nowadays competing with mass media, television being the most potent one. A further deplorable fact is the decrease or even cessation of material and cash support from *guthi* sources. This is not surprising, since the *guthi* land of both local and state-controlled *guthis* are increasingly being handed over to private owners, and unless alternative income sources are made available to fill up this gap, the troupes are left with the choice either add up from their own pockets or to mutilate or drop at least parts of their ritual and performance duties.

Dramatic and cultural history should be compulsory taught in art faculty. If we teach religious dances, dramas, music, folk songs, folk dances etc to our young generation under the culture and dramatics, they will understand and develop interest in them. Those persons, who have devoted their life in the development, research, protection and promotion of these heritages, should be declared as living human treasures on the basis of their contributions and knowledge or craftsmanship. Those persons declared as living human treasures should be encouraged and provided sufficient grants or pensions, for their survival and continuation of their works or researches.

Culture is the identity, glory and originality of any country. It is not easy to involve new generation in cultural and religious matters as we discussed earlier. It is our responsibility to protect and promote, no matter what family or community we belong to. Those who are directly involved should be encouraged, rewarded and honored. The masked dance dramas in the valley can be classified as dharmic (religious)

having developed out of a specific teaching and related body of authoritative texts and oral traditions. It is a centuries old transmission of *tantric* teaching. The dramatic plots and the deities enacted do refer to the Hindu and Buddhist classic traditions in one hand, and in other hand; the close connection with a localized divine setting of the deities and their respective myths is what lies in its heart. The audience is an integral part of the performance, which implies, to a certain degree, interdependence in terms of ideological and material support.

Initially, when they were closely associated with the kings, the ganaphyakh troupes were granted royal support or were patronized by the kings for their divine enactment to secure protection and continuity of their kingdoms and their inhabitants. For all its modifications time and again, be it for social, practical, political or ideological reasons, the current transitional period represents a new challenge for troupes, namely to reconcile age-old ritual performance traditions with the influences of modern life, distracted as it is by multitudinous worldviews led by an all-encompassing globalization process.

In many towns and villages inside the valley such dances are still performed, the stakeholders should not be late in promulgating new policies and programs, laws, rules, regulations and projects for the protection and promotion of these religious and traditional relics, or else the deplorable alternative would be watching such traditions either breakdown into insipid relics or else vanish as a whole.

6.2 Recommendations

Although new dimensions in masked dance-drama are being explored, the high degree of comic sense and critical spirit existing in the former performances of masked –dance plays has not been reached.

1. Efforts should be expended to recover the essence of masked-dance dramas. They are performed mainly for a ritual end which ultimately implies reliving the cosmological concepts of inherent cycles of renewal and the overcoming of evil. This is a highly elaborated structure, the performance itself being only one part of the total ritual complex, which means there are several divisions of specified functions and duties. The documentation of katti-pykha involves several tangible and intangible practices within it. Every possible bit, while documentation should be taken care of.

2. Dialogue and plot problems should be considered. Many quotations borrowed from medieval period, seems to be forgotten, the verses and songs if searched and implied; modern stage would create a magic.
3. Systematic and authentic training is the must for troupes. Although troupes beautifully improvise funny gestures, many moments need sensitive acting or performance as whole. Awkwardness is one of the quality required in such farce drama, but too much awkwardness bores an audience and irregulates the drama itself.
4. The rapid pace of life; thretends the development and susitainbilty of katti-pyakha. Though the economic situation of many people has improved as compared to earlier times, income is more reluctantly invested in offerings to the dancers, in view of multiplied expenses and alternatives to spending one's savings. Second, the dance performances, once a welcome occasion for entertainment, are now days competing with mass media, television, internet being the most potent one. A further deplorable fact is the decrease or even cessation of material and cash support from *guthi* sources. This is not surprising, since the *guthi* lands of both local and state-controlled *guthis* are increasingly being handed over to private owners, and unless alternative income sources are made available to fill up this gap, the troupes are left with the choice either to add up their own pockets or to mutilate or drop at least parts of their ritual and performance duties.

Other changes, too, could be effected, little by little, to make this drama form a great religious festival in this modern period. Great theater artists already have dreamed of creating a modern equivalent of the Greek festival spirit. Jean Genet believed that drama creates beauty out of 87 Reproduced with permission of the copyright owner. Further reproduction prohibited without permission. The drama creates beauty out of excrement by employing elements of ritual: rich and rhythmic language and gesture. Theater should, therefore, present the vulgar, the horrible, and the obscene with the ceremony of a Mass. Nepalese mask-dance dramas have many qualities that can be developed into a great religious festival-drama form: farce with vulgarity, improvisational dance and mimes, rich language, etc. Recovering the mood of playing and making a better traditional drama form would be great experiments in this modern period because there is no permanent fixed art form and the past often becomes the future.

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Appendix A

List of Interviewees

Kiran Chitrakar, President of *Kartik Naach Samiti*

Pratapdhar Sharma, Vice-President of *Kartik Naach Samiti*

Kesab K. Shrestha, Senior Member of *Kartik Naach Samiti*

Vishnu Dhar Sharma, *Krishna Mandhir* Priest

Uttam Shakya, Treasurer, *Kartik Naach Samiti*

Kaji Babu Benjankar (*Ponga* Player)

Bibek Krishna Shrestha (Artist / *Barah Naach* Family)

Radha Krishna Maharjhan (Vocal, Songs)

Samrat Sundar Shrestha (*Khim, Ta Baja*)

Rupesh shakya (Artist)

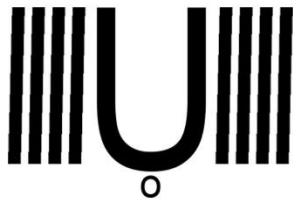
Purna Man Benjankar (*Ponga* Player)

Purna Chitrakar, Traditional Mask Maker, Bhaktapur

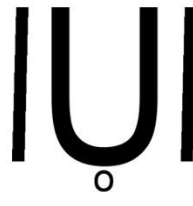
Ram Chandra Prajapati, Mask Maker, Madhyapur Thimi

Appendix: C

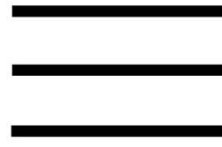
'Tika' one of the major decoratives and symbols drawn in the forehead of troopers.



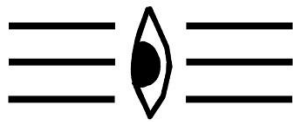
Krishna



Dev Gana



Mahadev Gana



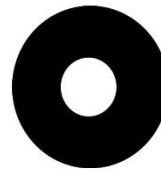
Mahadev / Ganesh



Indra



Hari Shankar



Prakriti



sachi



Dhola



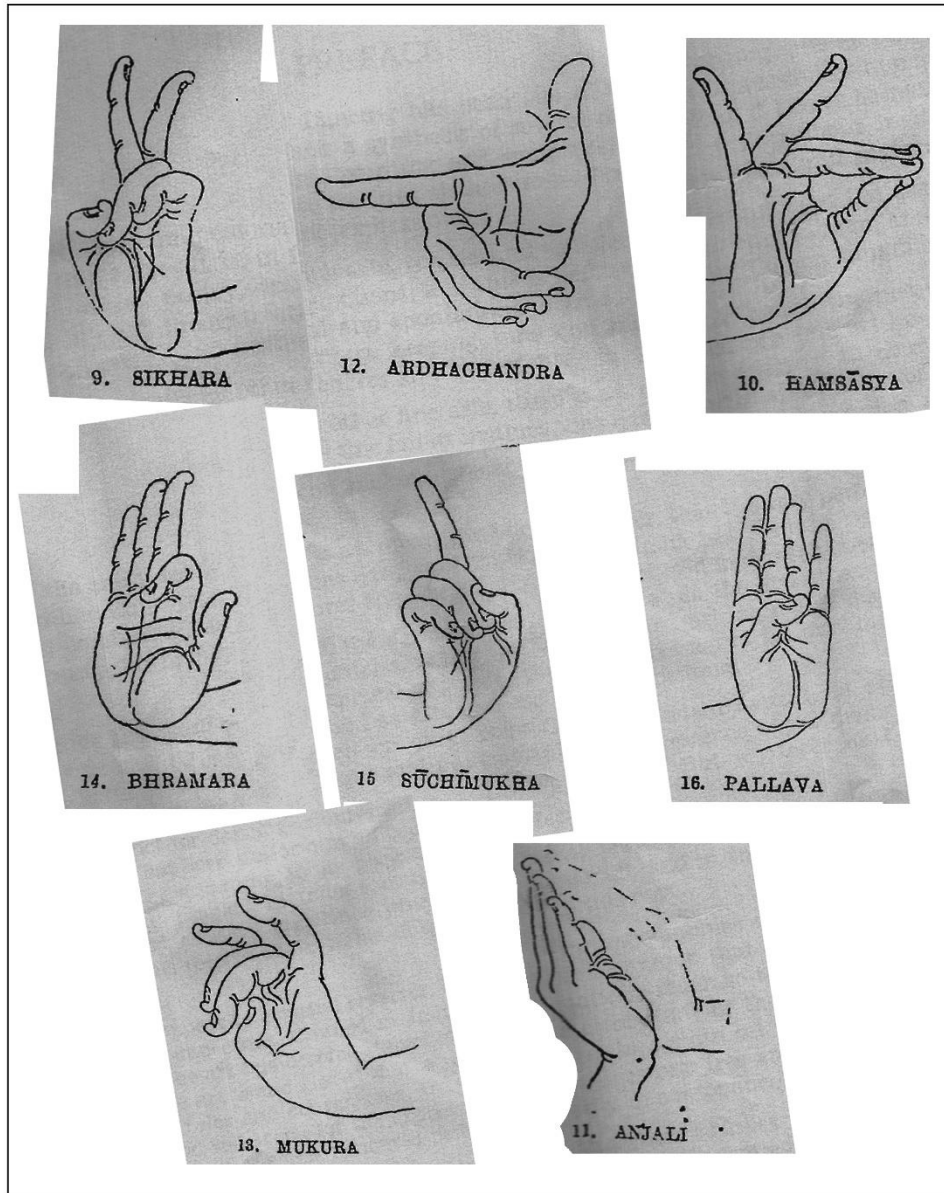
Rishi / Rajan

Nasadyah (God of Dance, Music and Drama)



The patron deity not only of artistic performances, but also of any creative activity or skill, is Nasadyah (God of music and dance). Within the Kathmandu Valley tradition, he is regarded as a fierce form of Shiva. Nasadyah is usually represented as one or three holes in the back wall of numerous open shrines dedicated to him. Pratap Dhar Sharma (Guru) descendent of Biswanath Upadhyaya performing ritual to begin the music teaching session.

Some of the *Mudras* of *Katik Naach*



Batha Kwapa



The word '*Khwapa*' in newari designates both 'face' and 'Mask'. This same word is used for the masks worn during ritual dances. Up in here is the play of *Bathas*, '*Batha Pyakha*' or the drama of clever persons. It is said that the eldest '*Gaa Daju*' represents Bhaktapur, second '*Sama Daju*' represents Kathmandu, and youngest "*Batha Kija*" represents Patan.



GAA DAJU

SAMA DAJU

BATHA KIJA

It is said that these three actors are supposed to be Bramha, Vishnu and Maheswor who visited eath to observe people and teach them some lessons.

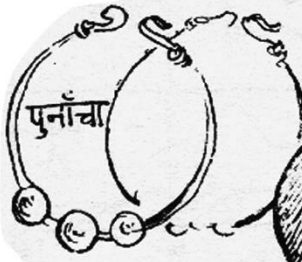
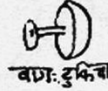
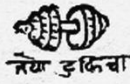
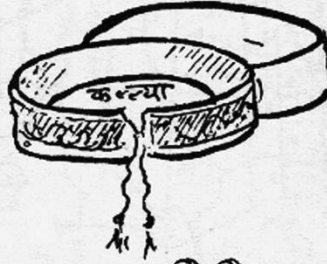
Masks of Main Deity



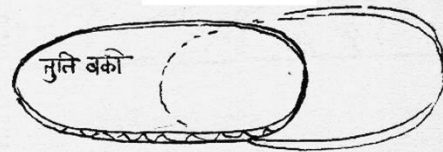
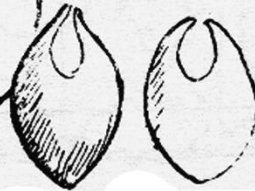
The 'Narsimha' is played by the *Rajopadhya* priest of *Krishna Mandhir*, and 'Barah' is played by the 'Shresthas' of *Mangal Bazar*. These two community keep their respective mask for rest of the year and offer *pooja* to the mask every day. The mask is brought to *Kesav Narayan Chowk* once a year.

Ornaments of Kartik Naach

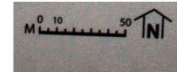
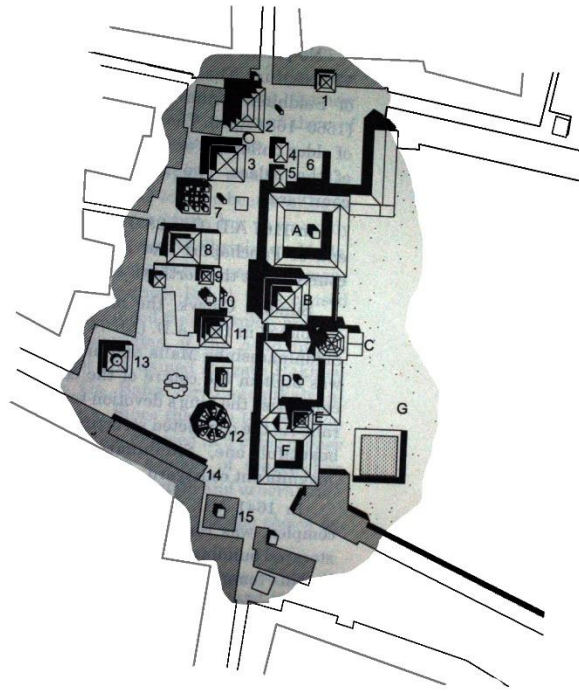
मुनेको विजकभि लाय



माकसि

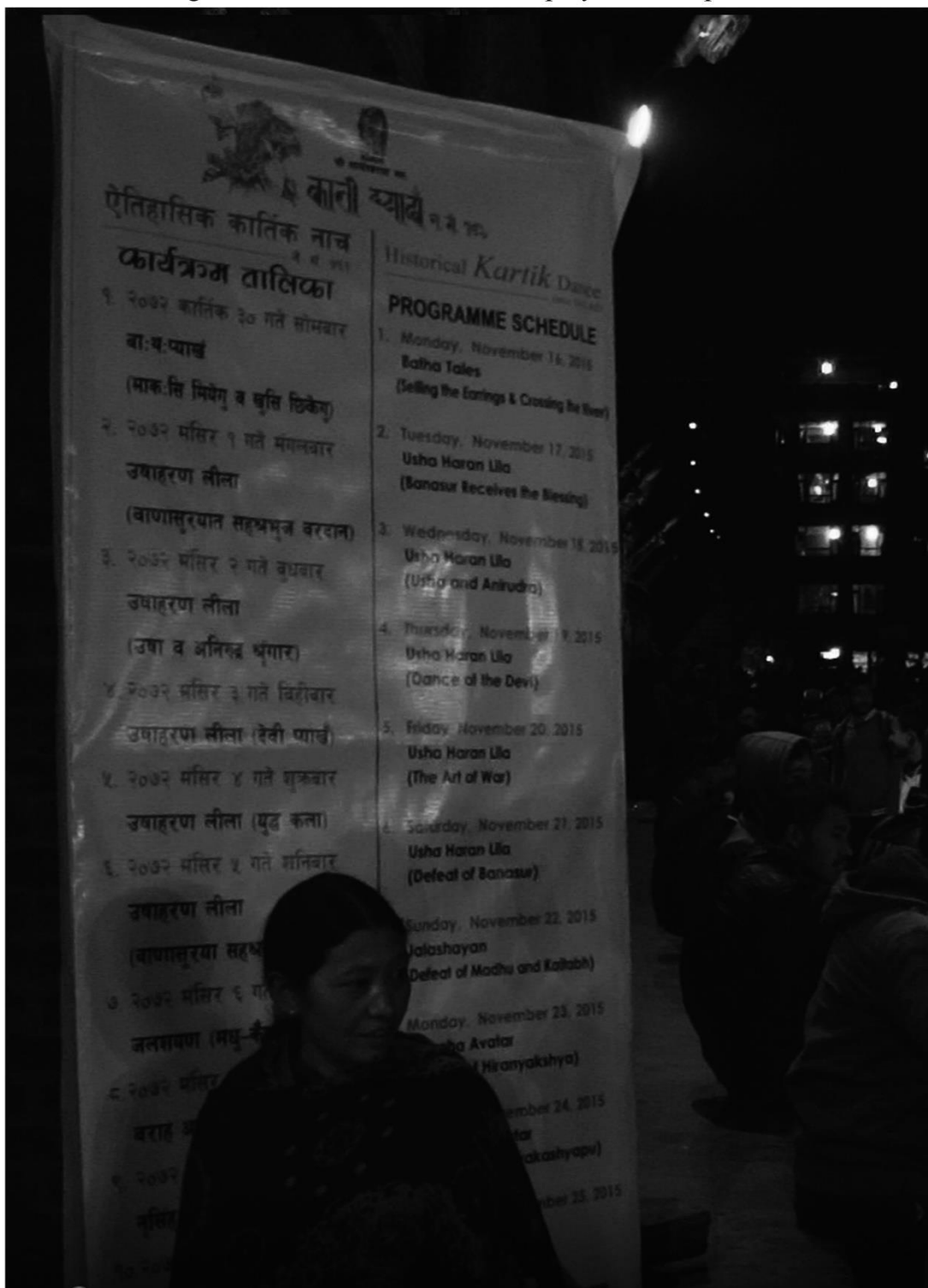


Patan Durbar Square



| Patan and Palace Area (Darbar Square) | Temple in the traditional style | Temple in the Shikhara style |
|---------------------------------------|---------------------------------|--|
| A. Keshar Narayan Chowk | 1. Mani Ganesh | 7. Krishna |
| B. Degutaleju Temple | 2. Bhimsen | 10. Narasinha |
| C. Taleju Temple | 3. Vishvanath | 12. Krishna |
| D. Mul Chowk | 8. Char Narayan | 15. Shiva |
| E. Agam Temple | 9. Narayan | |
| F. Sundari Chowk | 11. Harishankar | |
| G. Bhandarkhal | 13. Biseshavar | |
| | | Other building of the Palace Area |
| | | 4. Manimandapa |
| | | 5. Mandapa |
| | | 6. Mani Hill |
| | | 14. Chaukatha Dhamashala |

Programme Schedule of 2015, displayed to the public

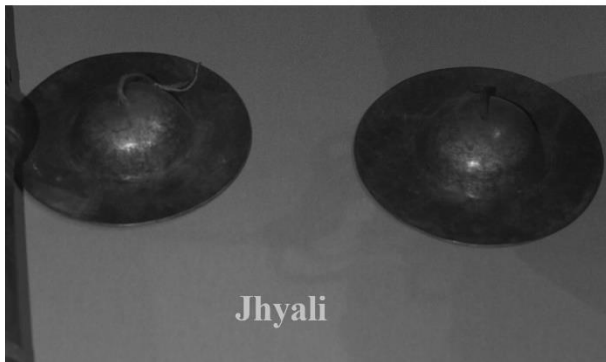
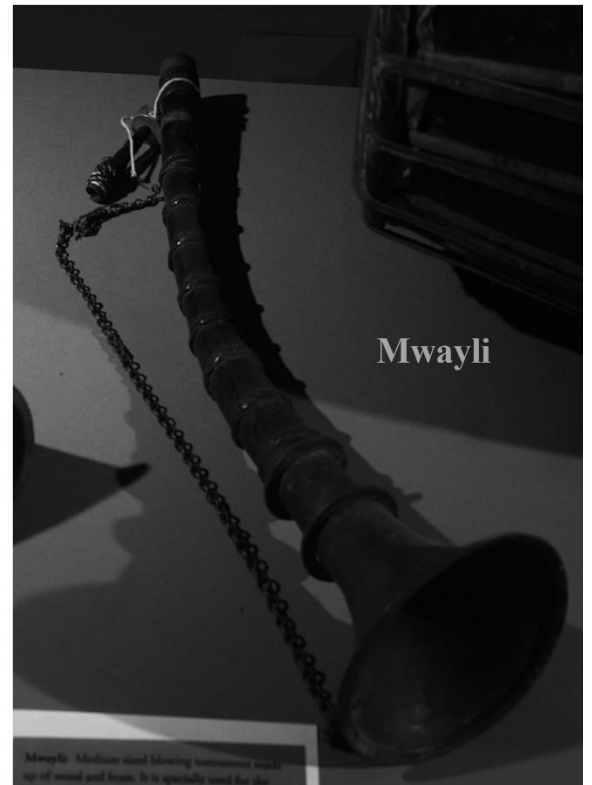


Khin players of Kartik Naach



Troupes performing the Khin Baja. Right hand side Khin Player is the lead player and is the decendent of Badhya Guru “Bishwanath Upadhaya”.

Some of the music instruments of *Kartik Naach*



The two *kaha* (*Ponga*) palyers. Extremely long copper, trumpet blowing instrument specially used as *tantrik* musical instrument.

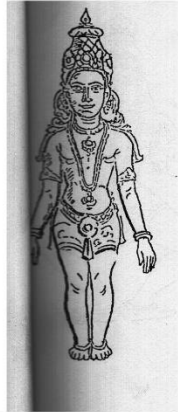
It is believed that the sound and echo of this instrument purifies the environment.

Byanjankar, Tandukar and Maharjan are considered as players.



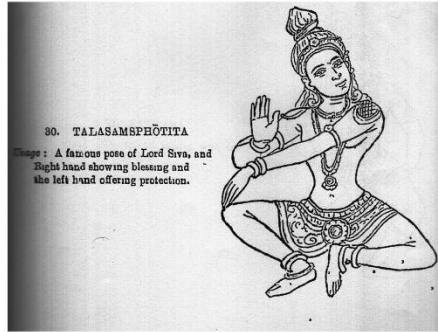
- A. Taking part in 'Khin' training session, 2017.
- B. Posing for picture backstage with the troupes; Myself, Sri Krishna, Rukmini, and Satyavama, 2016.

Classical Dance Poses from *Natyasastra*



1. SAMANAKHA

Usage: Before commencing the Dance, and Astonished or Stunned expression.



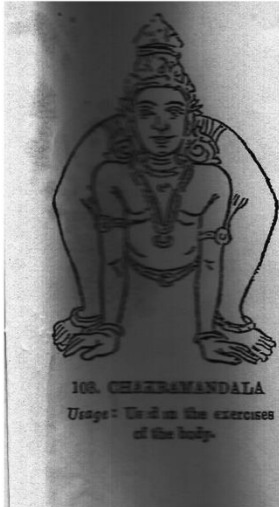
30. TALASAMSPHŪTITA

Usage: A favorite pose of Lord Śiva, and Right hand showing blessing and the left hand offering protection.



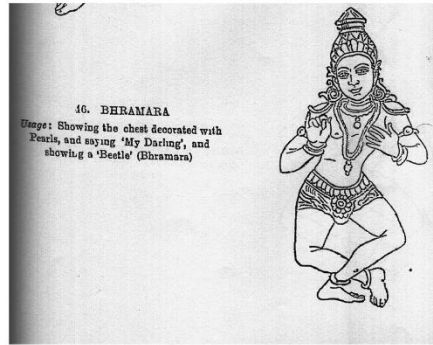
32. KATISAMA

Usage: Waiting and looking with contempt.



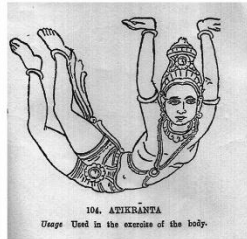
103. CHAIBAVANDALA

Usage: Used in the exercises of the body.



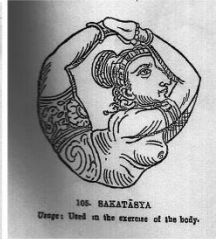
46. BHAMARA

Usage: Showing the chest decorated with Pearls, and saying 'My Darling', and showing a 'Beetle' (Bhamara)



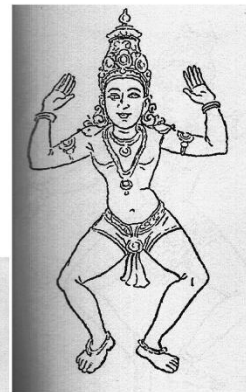
104. ASIKRĀNTA

Usage: Used in the exercise of the body.



105. SAKARĪṢṬYA

Usage: Used in the exercise of the body.



19. NIKUTTA

Usage: Showing a boulder (Rock) showing 'going back with feet'

The *Karanas* shown here do not fully express the meaning unless they are co-ordinated with proper movement of facial features and the body. Each *karana* is either the beginning or the ending of usage given. These dance poses can be related to the dances of *Kartik naach*.

Appendix: B

Barah Avtar Song,

श्री

श्रीनाटयेश्वरया नमः

वराह अवतार

श्री नाटयेश्वरया म्ये

म्ये- ॥ राग - माल ॥ ताल - य ॥

शिव नाथ्येश्वर भगतिन लाये दरशन ॥धु॥

कपुल याउनम्हस बुसे विभुतिन ॥

जस हाल धुंछेंगुलि वसत गथीन ॥१॥

जटान सपोल हीसे तल तक्षेकन ॥

लिलाहाति गल शोभा नाग अनकेन ॥२॥

धतुर गजि अफिम अम्बल विषन ॥

रसजुल थुगुतिन हुईव प्याखन ॥३॥

जव खव नन्दि भृन्दी थाईव बाजन ॥

वंसपुल चन्द्र सूर्य हाल प्रमथगण ॥४॥

विजया नन्दया मनछिके तनमन ॥

गुणिजन मुनकाव याईव भजन ॥५॥

This song is sang in the begining of Barah avtar episode,
One of the most thrilling episodes of Lord Vishnu's
boar incarnation (Barah avatar) killing of demon
king Hiranyakasha. Raga 'Mala', Tala 'Ya'

Nirsimha Avtar Song,

श्री

श्रीनाटयेश्वराय नमः

नृसिंह अवतार

श्री नाटयेश्वरया म्ये

म्ये- ॥ राग - माल ॥ ताल - चो ॥

नमो नित्यनाथ महेश्वर त्रिभुवनया नाथ हे ॥
नन्दी भृन्दी गणेश कुमार हरगण संग हे ॥१॥

भुषण व नागन सोहाल वसति मुसान हे ॥
त्रिनयन शशि शिर माथे जटा गंगाधारी हे ॥२॥

ओधय वाघम्बर अंग विभूति लगाई हे ॥
त्रिशूल डम्बरु लिये हाथ वृषभ चढाई हे ॥३॥

कहीव नेपाल वछल दुर्गा रत्न रंग हे ॥
नवरस नाथ इश्वर देओ दरसन हे ॥४॥

This song is sang in the begining of Nirsimha avtar episode,
One of the most thrilling episodes of Lord Vishnu's
half man half lion incarnation (Nirsimha avatar) killing of demon
king Hiranyakashapu . Raga 'Mala', Tala 'Cho'

आरति

म्ये- ॥ राग - मालु ॥ ताल - प्र ॥
न्हेव तये मसया सेवा अभिसेखन ॥
आरति दान विधान विवेकन ॥धु॥

गुणरुप शील शरीर शरील ।
भयकर भयहर धन धाने ॥
परवरमानस हमपर सेवा ।
ब्रम्ह आदि देवगण सेवा पद सेखन ॥१॥ आ.

परिपंचन देवकी वसुदेव ।
कपटि पुतना, कंश, मय ॥
सनेहन गोपीनाथ जसोदा सेवान ।
नाम अजामिल, कुबुजा सयान ॥२॥ आ.

उग्रसेन, प्रल्हाद कृपान ।
नारद जोगन सुदामा सेवान ॥
श्वम्हया निस्तारनं जुल अनुसारन ।
सिद्धिनरसिंह स्वामी गोपीनाथया भावन ॥३॥ आ.

The drama always ended with the invocation of divine blessing on the king, praising lord Brhama, Vishnu, Shiva and Dev gaan. This 'Aarati' is sang after the ending of the play.. Raga 'Malu', Tala 'Pra'

(a) चले खदाँ -दाँ खदाँ.....
श्री नारयेश्वरया म्ये

(b) म्ये-॥ राग - कामोद ॥ ताल - चो ॥
जय जय शिव नाम लपे नाथ ॥१॥
सुमिन सुदल नर सिल जत पोले ॥
तितसे नागपति थास वासुकि कोखासे ॥१॥

गसे बुसा देवी पासा खवरखे मुदेस ।
हरषन यात थम नटया सुवेप ॥२॥

नूप श्रीनिवास पितल विनति ।
सुलनर मुनिजन छि सलन मति ॥३॥

चले खदाँ -दाँ खदाँ.....

(c) छगू - लू
(श्रीकृष्ण गण छगःप्रवेश)

(d) म्ये-॥ राग - आसाबरी ॥ ताल - चो ॥
निल कुसुम उनि वसहजा श्याम ॥
देव मुनि राक्षस जा सुवव बहाने॥१॥

(प्रवेश प्याखँ सिधयका ।)

(e)

श्रीकृष्ण - प्रिये रंमिणी, सत्यभामा, द्वारपाल जय, विजय कोतवाल सुनन्द आः भती धन दबुलीवया आः भतीचा विश्राम याय् ।
सकले - प्रभु, द्वारका नाथ ! ज्यु, विश्राम याना विज्याकि ।
श्रीकृष्ण - प्रिये रंमिणी, सत्यभामा द्वारपाल जय, विजय कोतवाल सुनन्द जिगु महिमा न्य ।
सकले - प्रभु द्वारकानाथ ! आज्ञा जुया विज्याकि ।

श्रीकृष्ण - श्लोकः-
वैकुण्ठाधिपति श्रीमान् साक्षात्नारायणः स्वयम् ॥
वसुदेव गृहे जातोः कृष्णोऽहं भक्त पालकः ॥

(f)

अर्थ - भक्तजनया रक्षा याय्तः नारायण वैकुण्ठधामं
जि वसुदेवया छेसँ जन्मकाः वयाम् कृष्ण जिहे खः ।

(g)

रंमिणी - प्रभु द्वारकानाथ जिगु विन्ती न्यना विज्याकि ।
श्रीकृष्ण - प्रिये रंमिणी छु दु धा ?
रंमिणी - छुपिन अतिकं योम्ह रंमिणी नाम्ह जिखः ।
श्रीकृष्ण - प्रिये रंमिणी छे पाय्छि धाल ।
सत्यभामा - प्रभु द्वारकानाथ जिगु विन्ति न्यना विज्याकि ।
श्रीकृष्ण - प्रिये सत्यभामा छु दु धा ?
सत्यभामा - छुपिन अतिकं योम्ह सत्यभामा नाम्ह जिखः ।
श्रीकृष्ण - प्रिये सत्यभामा छे पाय्छि धाल ।
द्वारे जय - प्रभु द्वारकानाथ जिगु विन्ति न्यना विज्याकि ।
श्रीकृष्ण - हे द्वारे जय छु दु धा?
द्वारे जय - प्रभु, छुपिन सेवक द्वारे जय नाम्ह जिहे खः ।
श्रीकृष्ण - हे द्वारे जय छे पाय्छि धाल ।
द्वारे विजय - प्रभु, द्वारकानाथ जिगु विन्ति न्यना विज्याकि ।
श्रीकृष्ण - हे द्वारे विजय छु दु धा?
द्वारे विजय - प्रभु, छुपिन सेवक द्वारे विजय नाम्ह जिहे खः ।
श्रीकृष्ण - हे द्वारे विजय छे पाय्छि धाल ।
कोतवाल सुनन्द - प्रभु, द्वारकानाथ जिगु विन्ति न्यना विज्याकि ।
श्रीकृष्ण - हे कोतवाल सुनन्द छु दु धा?
कोतवाल सुनन्द - प्रभु, छुपिन सेवक कोतवाल सुनन्द नाम्ह जिहे खः ।
श्रीकृष्ण - हे कोतवाल सुनन्द छे पाय्छि धाल ।
(सकले फय्तुइ । भर्चालिपा सकले दनी ।)
श्रीकृष्ण - प्रिये रंमिणी, सत्यभामा, द्वारपाल जय, विजय, कोतवाल सुनन्द आः भती धन दबुली दुहावना छेवेन् ।
सकले - प्रभु द्वारकानाथ ! ज्यु, विज्याकि ।
(चाकः प्याखँ हुली ।)

In 1723, king Srinivas Malla added the stories of three Bathas (the clever men), which added humor to the performances. This plot shown in the display is from ‘Katha Pyakha’ (Shrestha: 2009 p.97-98)
Plot (ii) The price of the goat.

The structure of the play is defined as follows:

- Title :Plot II : The price of the goat.
- Shiva stuti; Raga ‘Kamod’; Tala ‘Cho’
- Act (i) Entry of Krishna Gana
- Song of Krishna Gana entry
Raga ‘ Ashabari’, Tala ‘ Cho’
- ialogue between Sri Krishna and Salay
- Sri Krishna Solka
- Dialouge between Sri krishna, Satya Vhama, Rukmini,
Gate keeper Jaya and Vijay, Sunanda and Sakalay

Appendix D

Questionnaire Feed back and preliminary observation of
'Performers of Kartik Naach'

Name: Kejha Krishna shrestha
DOB: 1996 - १११ - १
Religion: Hindu
ADDRESS: Lakumangal tole, Kothumtajanya
PHONE NO: 5254060, 98419974344 Language known: Nepali, Nepali,

1: Entry year in Kartik Nach 2009 B.S
2: Training 2009 -
3: Guru (Father) Hem Bahadur shrestha
4: Any family member involved in Kartik Nach Yes/No
Who Hem Bahadur - [Krishna veer, Man Krishna] shankha nasir
laxmi nasir singh
How many generations from beginning
If no then how did you get in _____
Why _____
5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/Jewellery and Customs/Other
Guru.
१११ (From 2014 - 2069 B.S)
११११११११११११
Signature

Appendix D

Questionnaire Feed back and preliminary observation of
'Performers of *Kartik Naach*'

(23)

Name: Tinas Mahorjan
DOB: 2044-4-4
Religion: Hindu
ADDRESS: Mangal Bazar Lalitpur-18
PHONE NO: 9851064414 Language known: Newari, Nepali, English
Hindi

1: Entry year in Kartik Nach 2056
2: Training 16 Years
3: Guru Hori Man Shrestha, Utam bhakya
4: Any family member involved in Kartik Nach Yes/No
Who _____
How many generations _____
If no then how did you get in with my friends
Why Interest
5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Yelo Baitha, Jay, Rukmani, Aguni, bhakar mak
Guru Brjyapati, Dhol, la,

[Signature]
Signature

Appendix D

Questionnaire Feed back and preliminary observation of
'Performers of *Kartik Naach*'

(23)

Name: Tinas Mahorjan
DOB: 2044-4-4
Religion: Hindu
ADDRESS: Mangal Bazar Lalitpur-18
PHONE NO: 9861064414 Language known: Newari, Nepali, English
Hindi

1: Entry year in Kartik Nach 2056
2: Training 16 Years
3: Guru Hori Man Shrestha, Utam bhakya
4: Any family member involved in Kartik Nach Yes/No
Who _____
How many generations _____
If no then how did you get in with my friends
Why Interest
5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Yela Baha, Jay, Rukmani, Aguni, bhakar mak
Guru Brijespati, Dha la,

[Signature]
Signature

Appendix D

Questionnaire Feed back and preliminary observation of 'Performers of Kartik Naach'

(42)

Name: Sujan Raghubanshi
DOB: 2046-6-8
Religion: Hindu
ADDRESS: Sudhara, Lalitpur
PHONE NO. 985118817 Language known: Nepali, Newari, English
Hindi

1: Entry year in Kartik Nach 2056
2: Training 10 years
3: Guru Hari Man shrestha
4: Any family member involved in Kartik Nach Yes/No
Who Brother (Sujan Raghubanshi)
How many generations X
If no then how did you get in X
Why X
5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Pralad, Rukmani, Kankal, Larini, Apsara, Usha
Dharakimata, Larini, Mahalaxmi, Kumar, Sechi, Kampan Raji
et.
Sujan Raghubanshi
Signature

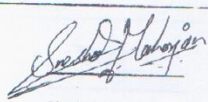
Appendix D

Questionnaire Feed back and preliminary observation of 'Performers of Kartik Naach'

(44)

Name: Suresh Mahajan
DOB: 2046/09/07
Religion: Hindu
ADDRESS: Patan dhoka, Po. Nani - 22.
PHONE NO: 9841578339 Language known:

1: Entry year in Kartik Nach 2060 B.S.
2: Training 12 years.
3: Guru Hari man Shrestha, Krian chitrocar
4: Any family member involved in Kartik Nach Yes/No
Who Friend (Dinesh Tandukar)
How many generations X
If no then how did you get in Friend (Dinesh Tandukar)
Why For love our at culture
5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Ragn, jalshayan, prachanda, coatual, Bijay, barud,
chanda in Banasur.


Signature

Appendix D

Questionnaire Feed back and preliminary observation of 'Performers of *Kartik Naach*'

(22)

Name: Kaji Baku Benjankar (Member of Kartik Nach)
DOB: 2006/05/20
Religion: Hindu
ADDRESS: Chyasal, Lalitpur-9
PHONE NO: 9843495085 Language known: Nepali, Nepali

1: Entry year in Kartik Nach 2030 B.S
2: Training 4.2 yrs
3: Guru Mahanta Benjankar
4: Any family member involved in Kartik Nach Yes/No
Who Sushil Benjankar
How many generations 4
If no then how did you get in _____
Why _____

5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Phenga (Kaha)

Sushil
Signature

Appendix D

Questionnaire Feed back and preliminary observation of 'Performers of *Kartik Naach*'

12

Name: Uttam Ratna Shakya (Board Treasurer of Kartik Nach)
DOB: 2022/08/15
Religion: Hindu, Buddhist
ADDRESS: Okubahal, Chibalche, Lalitpur
PHONE NO: 9841554447 Language known: Nepali, Newari, Hindi, English

1: Entry year in Kartik Nach 2039 B.S
2: Training 33 yrs
3: Guru Masiman Shrestha, Late Dew Ratna Shakya
4: Any family member involved in Kartik Nach Yes/No
Who Ujjwal Shakya (son) Rupesh Shakya (Nephew)
How many generations 3
If no then how did you get in _____
Why _____

5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Sustilo, Bhairav, Nachi Chentani (informal),
Trainer, Management of Kartik Nach as a Treasurer

Uttam
Signature

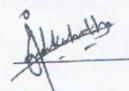
Appendix D

Questionnaire Feed back and preliminary observation of 'Performers of *Kartik Naach*'

27

Name: Bibek Shrestha
DOB: 2049/11/28
Religion: Hindu
ADDRESS: Mangal Bazaar, Kothu rajhal, Lalitpur.
PHONE NO: 9803240975, Language known: Nepali, Nepali, English

1: Entry year in Kartik Nach 2056 (7 pages) First performance as Baraha (2066)
Krishna (2071)
2: Training 2067
3: Guru Keshav Krishna Shrestha, Kama Chitkara, Pratapdhar Sharma, Uthorn Shal
4: Any family member involved in Kartik Nach Yes/No
Who Keshav Krishna, Shrestha (uncle), Uncle, Brother (Rabi, Narayan, Sunil)
How many generations _____
If no then how did you get in _____
Why _____
5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Baraha Avatar, Krishna


Signature

Appendix D

Questionnaire Feed back and preliminary observation of
'Performers of *Kartik Naach*'

(30)

Name: Bishnu Dhar Rajopadhyay
DOB: 2016/03/15
Religion: Hindu
ADDRESS: Nyokha Tale -28, Kathmandu
PHONE NO: 014249305
98030240851 Language known: Nepali, Newari, Hindi,
English

1: Entry year in Kartik Nach 2035 B.S
2: Training Family tradition
3: Guru ~~Umas Dhar Rajopadhyay~~
4: Any family member involved in Kartik Nach Yes/No
Who Family Tradition
How many generations 12
If no then how did you get in X
Why X
5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Naaching Dance management, Puja in Krishna Mandir for
Naaching

Bishnu Dhar Rajopadhyay
Signature

Appendix D

Questionnaire Feed back and preliminary observation of 'Performers of *Kartik Naach*'

20

Name: Bibhushan Dhan Rajopadya

DOB: 2027-05-04

Religion: Hindu

ADDRESS: Mahadev nani, Whitpur

PHONE NO: 9041218543 Language known: English, Nepali, Marathi, Hindi

1: Entry year in Kartik Nach 2055

2: Training 2055

3: Guru Prakashan, Pratyaksh (Mandana nach)

4: Any family member involved in Kartik Nach Yes/No

Who Famstary Hari Brahma Upadya - Huma,

How many generations 1


If no then how did you get in _____

Why _____

5 Your role in Kartik Nach

Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other

Mandana Dance (2063 B.S)


Signature

Appendix D

Questionnaire Feed back and preliminary observation of
'Performers of *Kartik Naach*'

Name: BIGGYA DHAR RAJOPADHYAYA
DOB: 1990/8/8 B.S.
Religion: Hindu
ADDRESS: Mohadyonani, Lalitpur
PHONE-NO: 9841146488 Language known: Newari, Nepali, Hindi

1: Entry year in Kartik Nach 2009 B.S.
2: Training 2009 B.S.
3: Guru KANTI DHAR RAJOPADHYAYA
4: Any family member involved in Kartik Nach Yes/No
Who NARAYAN DHAR, NTL MADHAV, BRAMA HA DHAR, KANTI DHAR, BASU
How many generations Till starting
If no then how did you get in _____
Why _____

5 Your role in Kartik Nach
Management/Dance/Music/Make up/Mask/ Jewellery and Customs/Other
Narsimha Dance, Music

Biggya Dhar
Signature