



Figure 2  
Killekyāta/Katabu (40,4 × 38 cm) with two eyes and round nose from Karṇāṭaka  
(Photo: F. Seltmann)



Figure 3  
Killekyāta with one eye and pointed beard (39 × 24 cm) from Karṇāṭaka  
(Photo: F. Seltmann)

often obscene dialogues and for slap-stick scenes. As in Java and Bali the buffoons have also the functions of court-servants, but how far the similarities of both groups reach can only be found out in the future by analysing many texts and situations of the plays dealing with this issue.

The Indian jesters have distinct autochthonous attributes, and they play a much more prominent role during the ceremonial parts which are obligatory to a performance just like in Java, viz. at the beginning and at the end of a play. A part of the invocations and offerings during the *pūjā* before the beginning of a play is dedicated to the most important representatives of the buffoons, and so they are treated in a similar way as certain deities who will be invited to attend the performance as f.i. Gaṇapati (Gaṇeśa) and in most of the cases also Sarasvatī to whom the plays are dedicated in Karṇāṭaka and Āndhra. In the first place the jesters are considered as ancestors but also as ancestral deities. With regard to this position normally one but sometimes more figures of the buffoon-type will be shown on the screen during the preliminaries of a shadow-play. And one of them is respected as *prīmū inter pares* (Figure 1). All of them will be adored and invoked to attend the performance and asked to bless the actors, the performance, the audience, the village etc. One of them is considered as arch-guru und the arch-founder of the clan. He has the rank of a demigod at least. In Karṇāṭaka usually this figure will be shown on the screen also after the end of the performance, and also a short ritual will be celebrated in honour of it and other deities. As a rule the oldest or most prominent man of the performers, the *guru* alias the *bhāgavata*, conducts all the ceremonies in regard to a shadow play. He works as a sort of folk-priest.

Nearly all the different types of buffoons have as distinctive mark a deformed body and face which is also significant for their Indonesian counterparts. These disfigurements have pathological aspects which will be dealt with in the following part about