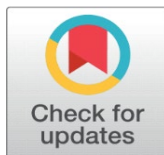


# THE ESSENCE OF SAVING RANGA-DRAMA THEATRES

Bullannavar Basusab<sup>1</sup>

<sup>1</sup>Department of Kannada, Government of First Grade College and PG Study Center Gadag-582103.



DOI

[10.29121/shodhkosh.v3.i2.2022.3148](https://doi.org/10.29121/shodhkosh.v3.i2.2022.3148)

**Funding:** This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

**Copyright:** © 2022 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.

## ABSTRACT

Indian art and artists through their wonderful performances have been drawing audience in a large number. Entertainment holds a significant place in human life, serving as a source of relaxation, enjoyment, and relief from the demands of daily routines. Hence the theatre goers have been mesmerized and attracted, especially the world of folk theatre and dances., spectacles have grown popular.

Though theatres in Kannada with its ancient history have been recognized as professional and amateur theatres, the contribution of rural theatres still remains immense in the folk art theatre. Kannada theatres have a rich history as old as human civilization. Later it became a polite theatre with the culture of modernity. If Sanskrit plays are the inspiration for this polite theatre, then only the folk theatre can defend the essence of our soil in the desi heritage.

From the confluence of these two, Career theatre emerged." The Bayalatas were created based on the original mythological epics and based on the original mythological epics and based on the historical material. Shakespeare Kandagal Hanamantaraya gave a vision to the professional organizations in this part with his plays. The Bayalata that followed the two paths of professional amateurs followed the path of Moodalapaya and Paduvalapaya as theatre-rich. From the theatre Puranas and Epics, the main plot was formed. Taking life in the present context and keeping entertainment as well as mental development as a landmark, the art of theatre is a testimony of vitality.

**Keywords:** Theatre, Drama, Profession, Amateur, Folklore



## 1. INTRODUCTION

Theatres have a rich history of their own. The professional artists and their talent in theatrical art have raised their status to international standards. The performing artists are deeply embedded in its cultural fabric, offering a stunning array of acts in theatrical presentation.

Some of the artists used the stage as a means of living; others took an interest in developing and experimenting with the new genres. They earned rewards, popularity, and worldly fame. The credit for the commencement of theatre goes to the village platform.

Theatres began in villages in India after the Muslim conquests. Theatres were banned from public performances, forcing people to put on shows in private. The closing of the theatres was experienced, but the interested audience, lovers of plays, felt the essence as a means of social entertainment. Hence the people of the village headmen recreated the dying art of theatres.

In festivals, village fairs (Jaatras) stage performances are witnessed. Huge sums of money have been spent on recreated, and the tradition of regional theatre has been surviving. But the rural theater which was responsible for the development of the theater in the beginning, "Wherever the non-professional, non-aficionado country theater has gone, even now, they have spent thousands of rupees on the occasion of the harvest fair and staged the play". [1]

## 2. CONTENT

Rural hobbyists did not join the ranks of hobbyists called intellectuals. So it remains isolated as the source of all desi theatre. Bharatamuni A.D. Not only did he create Natyashastra in the first century, but he also introduced it to the world with his hundred and one children. He tells the world that it is a source of entertainment for the bereaved, for the labourers, for the ascetic, as well as for the success of religion and timely wisdom.

Later Kalidasa was credited as the poet Kulaguru. He calls his 'Abhijnana Shakuntala' as Kaveshu Natakaramya A Tatradapi Shakuntala. By saying that visual poetry is more effective than audio poetry, he laid a solid foundation for the play. Bhasa's dramas became the beginning of the Kannada drama tradition in the public eye. Independent Kannada theatre, like Iggappa Hegade's wedding farce in the royal court of Mysore, became recognizable in the Kannada land.

"We realize the enormity of the desi stories of this land when we know that folk theatre and plays have shaped our lives by gathering people and mesmerizing them and taking them to their own world. People's love of country, debt, they can never stand as a guide." [2]

It was these words that opened the eyes of many people who do unkindness despite receiving almost any kind of favour, and the saying "Forget what you have given and forget what you have done" also means this. Thus speaks the great-grandmother who has given the couple a corn threshing stone.

*"May all the luck come to Kallu Kottamma.  
Let the son come to this house on a palanquin.  
Let the daughter-in-law of Jasmine come."*

It is not common to say that the fruit of the epics is equivalent to the fruit of Vyasa's eighteen Puranas. Vyasa ends his eighteen Puranas with "Paropakaraya Punyaya; Apaya Parapeedanam," he says. Before coming to any other form of literature, it is necessary to remember this folk, the desi theatre, which is its inner layer, the poet.

If we can recall the words of B.M. Shri, "First Janavani, then Kavivani," that is why he gave top priority to the folk, "Kuri Todadeyam Kavya Parinatha Matiyas," said, "Bayalatas are based on the original Puranic epics and dramas based on historical material conditions also came to Maithali. Karnataka Shakespeare Kandagal Hanmantharayar, in this part, Garuda Sadashivaraya brought the mythological stories to life on the stage. Nalavadi Srikantha Sastri, who was named as the poet, created Bayalatas and named it as Moodala Paya." [3]

"Hundreds of professional theatres have been staged in Karnataka for centuries. It was Gubbi Veeranna who created it as Kalashpraya, and thus it became two parts, professional and amateur theatre, like Moodalapaya and Paduvalapaya. Amateur theatre was also called a discipline until Sansa Lankesha Karnad, as Kailasam Srirangaradi, created a kind of awareness. A story of Devanur Odalala C.G.K.'s idea was that many intellectual dramatists portrayed the reality of this land on the stage, and now the history is a link between the old and the new. Yakshagana became world famous today with the encouragement of Dr. Virendra Hegde, the priest of Dharmasthala, due to the concern of Shivaram Karanth. [4] Such an effort needs to be made in Bayalata as well. Several people have done research on these revelations and have received doctorate degrees. But those who believe in revelation are still in their infancy. It is inevitable that Bayalata should be elevated to the position of Yakshagana. This is not just the work of a scholar; the government should try in this regard along with art groups, artists, Himmelana, Mummelana, and manuscript scribes.

The Department of Kannada and Culture should make it compulsory to perform Bayalata in government festivals. [5] A separate Bayalata Academy, like the Folk Yakshagana Academy, should stand independently as a backbone for this. Dr. "Parijata" was saved by Sriram Itanna but did not grow. Lakshapatiraja, Basavanta-Balavatha, Kadlimatti Kashibai, and Sangya-Balya in Sannaats are all now lost. These games, which used to be very simple in terms of costumes, stage props, background music, and entertainment, are now lamented without encouragement. Similarly, Doddaata is spending lakhs of rupees for a show, and its performance is also less. Thus, entertainment enthusiasts and art lovers are thoughtful in this regard. There is no village where Doddaata is not performed, especially in Hyderabad-Karnataka.

Hundreds of artists, singers, and writers depend on it. Besides Bayalatas, no games have been published except Moodalapaya of Sri Kantha Sastri. Therefore, artists have to rely on scribes for its performance. Previously, they used to write games by giving money to the scribes as such remuneration. Now the media is mainly TV. Folk art forms have ceased in Bharate. In this regard, academies should focus on and facilitate those who depend on it by fixing minimum remuneration for performance. Also, the Department of Kannada and Culture and the Kannada Book Authority should make up their minds to publish these revelations.

Theater Folk theatre is as old as human civilization; then came the cultured theatre of modernity. If Sanskrit dramas inspired this polite theater, only folk Rhambhoomi in the desi heritage, Maidali grew by absorbing the essence of our soil. Next came the confluence of the two, for poets who believed in professional theatre as a means of survival.[6] Breathless is true. Hobbyists were inspired by Western magic to make new discoveries and innovative experiments. From then on, the old traditionalists began to turn their noses up at the old traditionalists who fell on the banyan tree planted by their grandfathers.[7]

The hobbyists were called the best. But many plays of Kandagal Raya, 'Shrikrishna Parijatha,' 'Girijakalyana,' and 'Kanakangi Kalyana,' which are still alive in the countryside, are continuously performed during festivals, fairs, and harvest celebrations. The rural theatre that does not dream of any kind of help, cooperation, award, or words of praise from the media for a performance that is not a profession, that is not a polite theatre; that means Desi theatre.

It has shed the veil of profession, and Swathamvagri still exists today. It is a disservice to this desi theatre that no one is breathing about it. Sishtha theatre is a state government facility. As he got help, award, and reward, he also got a career. But original desi theatre ? It became speechless. This theatre, which does not gain anything by maintaining the status quo, is more alive than the rest. Overall, there are differences between native profession and hobbyist in theatre. It cannot be said that all are different. Because theatre is the same. Everyone needs to know that the past is forever.

### 3. CONCLUSION

"Kannada theatre has an ancient history as a professional and hobbyist. Even though it is recognized as a noble theatre, the contribution of rural theatre in folk theatre remains immense and immeasurable. In the beginning, theatre formed from myths and epics as the main plot, taking life in the present context and keeping entertainment as well as psychological development as a landmark, is a testimony to its vitality." The fact that modern widescreen television survives today among hundreds of channels is an example of the dynamism of rural theatre.

### CONFLICT OF INTERESTS

None.

### ACKNOWLEDGMENTS

None.

### REFERENCE BOOKS

- Nanu mattu Rangabhoomi - Mr. S. V. Patil - 2019 (Page No. 12)  
 Shatanataka Vira - Shri. Lingareddy V. Alura - 2012 (Page No. 3)  
 Mr. S. V. Patil's Drams - Smt. Vanishree Patil - 2014 (Page No. 5)  
 Grameen Rangabhoomi - S. V. Patil - 2020 (Page No. 14)  
 Folk Studies Part One – Somasekhara Imarapura – 1979 (Page No. 44)  
 Folklore Survey – Somasekhara Imarapura – 1979 (Page No. 16)  
 Folk Darshan Part-13 & 15 – Somasekhara Imarapura  
 Mr. S. V. Patil - Life Writing – B. H. Bullannavar - 2019 (Page No. 54)