

Children in Building a Regional Theatre Culture

Dr. Janardhana

Abstract

Karnataka theatre has its own maturity. It has the history of 2000 years and glorified by the study and research. Folk theatre activities are the favourable resources of Kannada Theatre. During the Post Independence Period the Professional Theatre has grown in the various branches and Children's theatre is one among them. Children's theatre has identified itself as the future theatre. Regionally Kannada Theatre from the ancient period, it developed children theatre as a part and unit in its field. This has upheld the children's creative theatre activities; in future the children's theatre may gain as significant art as expected. The theatre has obtained the completeness through the churning and culture from the ancient period to the present. Therefore, without children the study of theatre is impossible. This paper tries to examine, intensely, the theatre carried out by the active participation of children in theatre and the consequences on children, society, culture, state, language, tradition costumes, keeping in mind the regional Kannada Theatre.

Key Words: Children, regional theatre

Karnataka has its own rich Theatre during its post-independence period. Kannada Amateur Theatre formed different Theatre traditions and children's theatre was one among them. There was no children's theatre unit before the emergence of Children's theatre. It is difficult to imagine theatre without children. Children's contribution to theatre in building theatre cannot be neglected.

Theatre is a form of attraction, so it draws thousands of people towards it. The theatre has a magical power of attraction and several children have flow towards theatre. Dr. Siddalingaiah's poem "Savira Nadigalu" reminds the line of children through the poet symbolizes the lines of revolutionaries; children too are equal to them. River is a natural creative wealth. As this wealth helps the other speeches, the theatre builds cultural atmosphere. Therefore it draws the primary units of theatre like children and it is direct and indirect participation. In the former, the children participate in stage or backstage

and in the cater, being audience strengthen theatre culture. This strengthening is not a new faced but it began from the emergence of theatre and this could be traced in folk theater.

Folk theatre is a vast form of cultural field. There in handwork of thousand years. This form developed in various form during theatre stages. They were activity creative till the modern system evolved. Through they are on the verge decline, still assert they existence. Once they were at the peak of art forms and the children's contribution is admirable. The objectives of the folk theatre were either understood of not but no theatre culture in Sean without children. Several intellectuals' trace of like birth of Kannada Theatre in folk Theatre and this birth is deceived on two grounds.

1. Religious

And other is

2. Games

Rituals are formed on the belief and the games are formed as a means of entertainment. Rituals contributed Music, Instruments, and Song. Costume etc and the games contributed languages, Role, Acting, Materials etc. Children's actively participated in Folk either directly or indirectly but the Theatre forms gained and in specific form by the games.

Man wanted the animals for his livelihood and caters like same was treated performances perhaps the childhood given itself to like and Acting. Imitation is a gift from one generation to another. The Transfer was naturally taking place. Therefore children are the centre of any theatre culture.

Folk game forms like Nandikolata, Daasarata, Kolata, Shillekyatarata, Gombeyaata, Puruvanthike etc were also rituals bounded to religious framework, later developed into recreational theatre medium. They were the entertainers to both elders and children.

In those days the children participated in all respects. Whichever the work the children participated like elders, Agriculture, artcrafts etc. there were works and recreation, religion, language, practices were traditions and later the art forms became the profession of specific communities. Children too took part in these professions. Art forms became their meanness of livelihood. As parts of families, the children also accepted these professions. Without knowing the children through theatre performances, they contributed to the formation of regional theatre culture of Karnataka. Both onstage and offstage, the children engaged themselves. For example- Yakshagana, Moodalapaya, Paduvalapaya,

Thenkuthittu, Badaguthittu, children's rhymes were enacted by the children. Since these art forms are music oriented. The children took part in singing and playing musical instruments.

Hoovinakolu, Atikalenja forms of Yakshagana were completely enacted by children. So fundamentally these theatre traditions are ground by like social norms believes will agentives of social entertainment. Children receive the credit for protecting and improving this tradition.

Folk theatre existed for centuries. But the theatre historians have not paid much emphasis on folk theatre. Rather they assert that Kannada theatre is again seen in 18th century in the forms of professional theatre and company dramas. It seems, they have forgotten that the folk theatre did exist regionally, enter D.K. Rajendra, G.S. Paramashivaiah. Shivarama Karantha, Channappagowda, Goruru Channabasappa, H.L. Gagegowda, G.B. Joshi, Basavaraha Malakashetti, G.S. Shivarudrappa, K.S. Haridasabhatta and others researches throw light on Folk theatre.

In 18th Century the theatre gained prominence in professional theatre and company theatre. This resulted in the modernization of theatre. The theatre from different perspectives was strengthened by this professional theatre. Stage set, equipments. Light, make-up, costume, acting style, use of technology, theme etc gave freshness to the theatre. Children were part and parcel of theater, children exhibited their talents like any other senior artist, children oriented plays effectively entertained the audience. And as a result children were too asserted their prominence in theatre. Bhakta Prahalladha, Bhaktha Druva, Lava Kusha, Bala

Ramayana, Bhakthamarkandeya, Shri Krishna Leela, Bala Gopala were enacted aeronstate and gained formidable fame. These were the necessary of children's plays and children oriented dramas. This opportunity was utilized by Gubbiveeranna. In his Gubbi Channabasaveshwara nataka mandali, he started a separate section called "Bala kalavardhini" and trained the children. The same was adopted by other theatre troops. This increased income of the troops and encouraged them to produce more and more children oriented plays. When story, production, income, improvement in theatre, playwrights, their plays etc are analyzed from different points of view, children's contribution in building an intellectual theater in admirable.

Amateur Theatre in the third disunion of the Previous forms. This too has included the children, directly. To retain the existence of theatre without children is unimaginable. Children enacted the plays of amateur artists in the school simultaneously when the amateur actors were researching for a new approach to

performance. For example, in 1909 the students at Hejamadi board school performed "Maravu sakshiyadaddu and in 1910, the students at B.J.M school performed "Snehada Marmagalu". Even today, the children are enacting the plays of amateur theatre and contributing to the growth of theatre. Due to change in the approach of amateur theatre various forms have been formed and a result the children's theatre in reach separately. At present, the children's theatre has developed in to a strong theatre power.

Today's children are tomorrow's citizens the futures of the children and the state are the two sides of the same coin. For a nation's prosperity, children's growth plays significant role. A healthy atmosphere makes children to ultimate and imbibes the proper future. Theatre helps to create a healthy atmosphere. Theatre has an assaulting power to strengthen the Nation's culture, tradition, culture and a secured state. Theatres of different regions here developed in this mode, Kannada theatre too.

References:

1. Dr. Siddalingaiah. Savira Nadigalu
2. M.T. Doopada, Karnataka Janapada Rangabomi, Bangalore, Hamsadwani 1971.
3. I.bid
4. I.bid
5. I.bid
6. Dr. Paramashivaiah. G.S. Janapada. Kelavu Mukagalu, Bangalore, Karnataka sahakari mandira limited. 1975.
7. I.bid
8. Dr. H.K. Ranganath, Karnataka Rangaboomi.
9. Dr. Sinduvalli Ananthamurthy, Gubbi Company, Mysore. Surachi 1979
10. Swadeshabhmani daily. 5th Nov 1907.