

Realism  
Datta

14 SEP 80

# Kannada Theatre In Capital

**I**N Delhi where more than twenty five thousand Kannadigas live, the Kannada theatre is quite active. Kannada Bharati takes a major share of the credit in keeping the Kannada theatre artistically alive and active.

Kannada Bharati — an association of Kannadigas in Delhi came into existence about sixteen years ago. It is concerned with active work towards the development of Kannada drama and also other aspects of Kannada culture. Famous dramatists and directors like B V Karanth, Girish Karnad, M S Sathyu, M V

others. Many women and children also could find scope to develop their dramatic talents. (Jyotsna Rao, Gayatri Balu, Archana Rao and others).

Some of the plays produced by Kannada Bharati (Macbeth, Yayati) were staged in places like Bombay, Bangalore. Publishing literature concerning drama has been the humble efforts of Kannada Bharati. Shakespeare's *Namaskara*, a critical volume in Kannada on Shakespeare and his works adjudged the Best Produced Book by the Central Gov-



B. F. Murugad as undertaker

By B. Samaga Malpe

Narayana Rao, U Prabhakar Rao have worked with Kannada Bharati and so the members of Kannada Bharati were able to stage some really good Kannada dramas in the Capital.

So far nearly twenty eight Kannada plays have been produced by the Kannada Bharati. The quality of these plays reveals that Kannada Bharati existing in a non-Kannada region is not satisfied with the usual mediocre Kannada theatre. Their taste for excellence is implied in selecting modern experimental and contemporary plays. It is worth noting that some of the modern significant Kannada plays such as *Tughluq*, *Hayavadana*, *Nane Bijjala* were first staged successfully by the Kannada Bharati. Sometimes, the dramatists themselves would sent their dramas at manuscript level to Kannada Bharati for performance, only to see how for the dramas would be successful. This Kannada Bharati has become a testing ground for many plays. This also speaks its popularity. Kannada Bharati has not confined its range only to experimental modern dramas. A variety of Kannada plays based on different themes have been staged by the members. To cite a few examples—*Macbeth* (Kannada translation by M S Sathyu), *Mahabharata* (J B Karanth), *Yayati* (M V Narayan Rao).

ernment. (1966).

The history of Kannada Bharati had its dark period also. Between 1973 and 1978 it was inactive. The drama-lovers in Delhi really missed good dramas in this period. In 1979 it again started its activities and the theatre-goers are happy now.

Of course, here and there are some other lesser known associations of Kannadigas in the Capital also dedicated to the cause of Kannada theatre. (Kannada Chetana, Sharavati). We also note the drama troupes centering round one or two individuals (H S Kulakarni's troupe), The Delhi branch of Karnataka Informa-

tion Centre now and then brings Kannada troupes from outside the Capital and provides an opportunity for the Kannadigas in Delhi to witness dramas. In short, the part played by Kannada Bharati in Capital in keeping Kannada activities alive and creating better dramatic taste is sig-



Scene from "Nane Bijjala"

Recently they have been selecting the plays of well known and first-rate authors.

Kannada Bharati has been also a training ground and spring board for many directors and actors. Directors like Karanth, Karnad came to recognition after directing many successful dramas in Kannada Bharati. Many came to be known as actors after participating in dramatic activities of the association. (M V Narayan Rao, Balu, Dattatreya, H S Kulakarni) and

the smooth running of its activities. What they aim at and what they have accomplished so far is really admirable. The fulfillment of its aspirations should definitely signify happier days for the Delhi Kannada theatre-goers and more contribution to the development of Kannada drama.