



**Department of P.G. Studies and Research in English  
Jnana Sahyadri, Shankaraghatta-577 451**

**“BRECHT’S IMPACT ON MODERN KANNADA THEATER :  
A SEMIOTIC ANALYSIS”**

Thesis submitted to Kuvempu University for the award of the degree of

**DOCTOR OF PHILOSOPHY**

in

**ENGLISH**

**Submitted by**

**Mr. Venkateshwara K.**

**Research Scholar**

Department of P.G. Studies and Research in English  
Kuvempu University, Jnana Sahyadri  
Shankaraghatta - 577 451

**Guided by**

**Dr. Meti Mallikarjun**

**Professor and Head**

Department of Linguistics  
Sahyadri Arts College, Kuvempu University  
Vidya Nagar, Shivamogga - 577 203



**Mr. Venkateshwara K.**

**Research Scholar**

Dept. of P.G. Studies and Research in English

Kuvempu University

Jnana Sahyadri, Shankaraghatta - 577 451

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## Declaration

I hereby declare that the thesis entitled **“BRECHT’S IMPACT ON MODERN KANNADA THEATER : A SEMIOTIC ANALYSIS”** submitted to Kuvempu University, Jnana Sahyadri, Shankaraghatta, Shivamogga district, Karnataka, India, for the award of the degree **Doctor of Philosophy in English** is a record of original and independent research work done by me during 2014-2022 under the valuable guidance of **Dr. Meti Mallikarjun**, Professor and Head, Department of Linguistics, Sahyadri Arts College, Kuvempu University, Vidya Nagar, Shivamogga - 577 203 and it has not previously formed the basis for the award of any degree, diploma or fellowship of this university or any other university.

Place: Shankaraghatta

Date: 18/03/2022

  
VENKATESHWARA K.

  
**Kuvempu University**

**Dr. Meti Mallikarjun**  
Professor and Head

Department of Linguistics  
Sahyadri Arts College  
Kuvempu University  
Vidya Nagar, Shivamogga - 577 203

## Certificate

This is to certify that the thesis entitled **“BRECHT’S IMPACT ON MODERN KANNADA THEATER : A SEMIOTIC ANALYSIS”** is a record of original and independent research work carried out by **Mr. Venkateshwara K.** at the Department of P.G. Studies and Research in English, Kuvempu University, Jnana Sahyadri, Shankaraghatta, Shivamogga District, Karnataka, India, as a part time research scholar during the period 2014-2022 under my guidance for the award of the degree of **Doctor of Philosophy in English**. I further certify that this research work has not previously formed the basis for the award of any degree, diploma, fellowship of this university or any other university.

Place: Shivamogga

Date: 18/03/2022

  
Dr. METI MALLIKARJUN

Dr. METI MALLIKARJUN  
Professor and Head  
Dept. of Linguistics  
Sahyadri Arts College, Kuvempu University  
Vidya Nagar, Shivamogga-577203.



**Dr. Nagya Naik B.H.**  
Professor and Chairperson

Department of P.G. Studies and  
Research in English  
Jnana Sahyadri, Shankaraghatta 577 451  
Shivamogga Dist.,  
Karnataka, INDIA

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Place: Shankaraghatta

Date: 18/03/2022

Dr. NAGYA NAIK B.H.

Chairperson

Dept. of P.G. Studies in English  
Kuvempu University

Jnana Sahyadri, SHANKARAGHATTA-577 451  
Shimoga Dist. Karnataka

## ACKNOWLEDGEMENT

I wish to express my heartfelt gratitude to my guide **Dr. Meti Mallikarjun**, Professor and Head, Department of Linguistics, Sahyadri Arts College, Kuvempu University, Vidya Nagar, Shivamogga, for his encouragement and intellectual support. Without his academic motivation and support, I would have not completed my research work. I was fortunate to publish couple of research papers with his valuable suggestions. I am sincerely thankful for his extraordinary insights into literature, culture and literary theory which have shaped the basic premises of this study. My indebtedness to his vast intellectual resources and generous reception of ideas is never ending.

My special gratitude to Prof. Nagya Naik B.H., Chairperson, Department of English, Kuvempu University, for his academic and moral support to complete my research work successfully.

I am thankful to Prof. Rachel Bari, Prof. Dattatreya M., Prof. Namratha M. and Mr. Vinay, Department of P.G. Studies and Research in English, Kuvempu University, Jnana Sahyadri, Shankaraghatta, for their encouragement.

I am forever indebted to my father Mr. G. Krishna Naik and dear mother Mrs. Lalitha, for giving me the opportunities and experiences that have made me who I am. They selflessly encouraged to explore new directions in my life and seek my own destiny. This journey would not have been possible without them, and I dedicate this milestone to them. I am grateful to my uncle Late Mr. Ramachandra Naik and aunty Late Mrs. Vinoda Bai for their support throughout my life. This milestone is a tribute for them.

I am indebted to my dear brother Mr. Thangaraju K. and sister-in-law Mrs. Ashwini S., sisters Mrs. Halamma Kumar Naik, Mrs. Parvathi Jagadish and nephew Mr. Vinay Kumar K.H., Friends and mentors Dr. M. Ganesh., Dr. Mallesh M., Mr. Jaya

Naik D., Mr. Kiran Kumar S.U., Mr. Raghu Shivamogga, Mr. Kiran Marshettyhalli, Mr. Channakeshava S.H., Dr. Naveen Mandagadde, Mr. Jagadeesh R., Mr. Madhu Kyatanahalli, Head Master and Staff members of GHS, Mavinakatte and all my dear students, for helping me in innumerable ways and their support.

I am grateful to Shri Panditharadhya Shivacharya Swamiji, Saanehalli, Mr. Akshara K.V. and all the Theater Teachers from Ninasam for their priceless contribution in my life.

I owe a deep debt of gratitude to my better half Mrs. Ashwini M.S. and my lovely daughters Prerana V. Swara, Yuktha V. Swara, Vibha V. Swara and Dhriti T.A., who is the source of blessing in my life, without their support and continuous encouragement this research would have not been completed.

I am thankful to my father-in-law Mr. Shekharaiiah and mother-in-law Mrs. Vasantha C.M. for their support.

I express my special gratitude to my friends, research colleagues of our department and other departments.

Last but not the least, I would like to thank all those, who directly or indirectly helped me in completion of my research work.

*Venkateshwara K.*

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## **Chapter-1**

### **INTRODUCTION - THEORETICAL PERCEPTION**

#### **1.1. Introduction**

Man is a social being who requires entertainment in his life. He fulfils this need through cinema, drama, folk arts, etc. As we all know, Drama is a means of entertainment and a powerful tool to change society. In addition to that, many world-famous dramatists and theatre practitioners use Drama as a sharp weapon to tackle the problems in their society. In this process, Drama has been enriched technically and is influenced a lot by society. Drama impacts cultural exchanges, ideology of people, and the Eastern and the Western thoughts.

My interest in theatre stems from a folkloristic and theatrical background in the region where I have been born and brought up. I have been witnessing theatre performances since my childhood. So, it was natural for me to ponder over some of the characteristics of theatre that have fascinated me since my childhood. I have been actively involved in the theatre activities in Karnataka for the past twenty years in different capacities; as an actor, backstage worker, director, organiser, playwright and drama teacher. Being keenly aware of the inadequacies of theatre we were engaged in, it was natural that the Brechtian method attracted my attention as a powerful model of theatre that exhibited tremendous potential and theatrical ingenuity while becoming an integral part of the cultural ethos. My practical and theoretical experience in theatre made me explore Brechtian influence and impact on modern theatre in general and specifically on modern Kannada theatre.



Bertolt Brecht was a 20<sup>th</sup> century German Playwright and drama theorist. His works are still widely performed, and his drama theories, particularly the 'Epic theatre' that he developed, is often cited as influential by playwrights and theatre practitioners that came after him. 'Epic theatre' uses a wide range of technical conventions and a particular writing style to distance the audience from the performance so that, they may observe critically and consider what they are watching. In this way, Brecht aimed to have his audiences carefully consider the message of what they were viewing and go out and enact political change based on the technical performances. While modern playwrights and theatre practitioners claim Brecht as an influence because of his style is somewhat unique, it has become challenging to see Brecht's impact on these playwrights and theatre practitioners.

At this point, another fundamental question arises - 'why are literary forms, structures, models of performance and theories of plays borrowed from outside cultural contexts?'. Because, either in India generally or in Karnataka specifically, the theatre and concept of plays existed much before it did in Europe where this particular literary and art form originated. Thus, this research tries to tackle the extent to which Brecht was mandatory to modern Kannada theatre. It is often discussed that borrowing from other cultural contexts is not wrong because it is also considered a socio-cultural reality. Hence, it seems at the outset that Brecht was received into modern Kannada theatre as a referential point.

This research carries out these issues as its primary agenda for the intended enquiry. This research negotiates with Brecht not as an individual but as a school of thought. Brecht becomes one of the significant signifiers and concepts of modern playwrights and theatre in this research.

By exemplifying his point of view, modes of performance are contextualised in the modern Kannada theatre to bring out the identity and socio-cultural realities of modern Kannada theatre and in turn focus these factors in this research by analysing how Brecht's structure, the form of the play, and his ideology and cultural codes exist in modern Kannada theatre. This research adopts a semiotic perspective as a methodology to understand Brecht's impact on modern Kannada theatre.

As plays and performances are concerned, they are always a definite signifier, but as far as the perceptions and the understandings are concerned, they are always indefinite in terms of signifying. Hence, it understands that the Semiotic process is a play between contextualising definite and indefinite understandings of either text or performance, because a text or a performance continually depicts the reality as 'an experience' [not definite meaning] not as 'the experience' [definite meaning]. When it comes to an understanding of any given performance or play, it is not in the authors' or directors' control. The shaping of the worldview itself is a problematic phenomenon. Because worldviews are construed as a relationship between social and cognitive contexts in every given social situation. Therefore, there is no one to one correspondence between signifier and signified. However, there is always a tension between the signifier and the signified. At this juncture, this research develops an understanding by analysing three major factors - structure of the play, the form of the play, and performance. This research takes up these three factors as signifiers, and the impact of these three main factors are studied as signified.

To identify the above three major factors, it is essential to make clear about the exact period, in Kannada theatre to be considered as Modern Kannada theatre from the perspective of this study.

## **1.2. A Brief History of Modern Kannada Theatre**

To trace out the influence of Brecht on Modern Kannada theatre it is essential to give a brief account on the significant developments of Kannada theatre instead of presenting the complete survey of this period. It is only an attempt to hint at a few significant developments. These notes offer some introduction to Modern Kannada Drama and Theatre and specifies the particular period this research work focuses on.

If we analyse the Modern Kannada theatre with a fine sense of observation, we realise the profound impact on the theatre culture of Karnataka. It is a challenging task to point out the exact year from where it started. The term Modern Kannada theatre refers to Kannada theatre from 1857 to 1950. Karnataka has had a rich theatre tradition. It can be dated back to the seventh century. Various traditional art forms belong to the different areas of Karnataka like *Yakshagana* of the Coastal districts, *Doddata*, *Sannata*, *Krishna Parijatha* of the northern districts, and *Moodalapaya* of the old Mysore are living examples of this great tradition. These forms have been originated in an ancient ritual so that these are very mature in their concepts and are popular even today. These Pre-Modern forms are connected each other in different ways, even though having similarities in their style of performance and technical aspects it is interesting to note that theatre form has developed in the shade of these rich folk theatre art. *Kathakali* of Kerala is predominantly a dance form and, it is significant to note that *Sannata*, *Doddata*, and

*Yakshagana* are essentially theatre forms. All these forms paved the way to the development of Modern Theatre.

Modern Marathi theatre had its root in the *Yakashagana* of Karnataka. Kannada Modern Marathi theatre inspired by the effective performance of *Yakshagana* troupe during 1842. Later, however, Kannada, Telugu and Tamil Theatres came into a powerful influence of the Modern Marathi Theatre.

Our life style is profoundly impacted by the colonial rule. If we analyse the major impact of colonialism in the field of the traditional and the folk forms, is that these forms started slowly receded into the rural corners as the *Parsi* companies invaded the towns during 1875-80, hence Mysore audience witnessed many such *Parsi* performances. The palace, was the organising centre for such cultural activities like supporting a *Yakshagana* troupe, by organising the performance of well-known *Yakshagan* troupes. These activities of Palace led the birth of a new troupe called "*Aramane Nataka Company*". Several local companies came into existence among them the "*Gubbi Company*", has its own glory during those days, which celebrated its centenary only two years ago, came in 1884.

The above factors show us that the Modern Kannada theatre has outgrowth from the new professional *Parsi* companies. This led the way to two major things: (i) the necessity of the proscenium theatre Auditoriums (ii) the necessity of ticket selling system. These travelling professional troupes got a tremendous response from Kannada audience and ruled their heart till the 1950s.

Traditional forms got resisted by Modern Kannada theatre and gave itself to the new forms from the West. We did not find the drama form in the pre-modern Kannada

literature. Drama writing is also the impact on the Kannada writers to their exposure of the western plays because of colonial ruling in Karnataka. Singararya's '*Mitraravinda Govinda*' (1969) is considered as the first play in the Kannada literature, but it's not original. This play is only a crude translation of "*Ratnavali*" by the famous Sanskrit poet Harsha. The conversations of the play followed by the original but the name of the characters is different. Even yet, it fell short of capturing the soul of original.

In pre-Modern Kannada literature, this new form of drama has missed out due to several reasons. The first reason is these traditional folk-art groups used to perform small or fragments of epics. The prose conversations were improvised by the actors on stage while their live performance. Hence these theatres did not necessitate the creation of a new literary form. The second reason is that the epics are the most popular subject for the performance. The epics are carried all the varieties of human emotions. People felt them personally and they also happy to look at the great characters of the epics.

Between 1870 and 1880, translations from Sanskrit drama gave birth to modern Drama. In 1887, Bombay published the first Modern Kannada Drama. Interestingly, a drama like "Iggappa Hegde Vivaha Prahasana" was written so long ago. It is about a societal issue involving a village's sub-caste. Here, the sub-caste comprises simple living rural Brahmin community. The story of the play seems to be very simple in the surficial level, but it reflects the crucial issue in such local cast and sub cast with regards to the marital issues. The story is about an old Brahmin who is in search of a bride to get marry, but due to the scarcity of young girls they need to pay '*Kanya Shulka*'. The play depicts how this kind of marriage system got struck at different levels and completely failure due to the break up in marriage because of not paying the agreed amount for the bride. It

seems that the central theme of the play is to express the sociological issues but is interesting to look at the language used in the play. All the characters belongs to the different community use to speak on their own dialects. It's interesting to denote that the playwright has experimented in both form and language. It shows the impact of European social realistic plays on Kannada plays. The playwright brought his own experience in which he faced these kinds of problems.

Today, these plays may appear very crude devoid of any literary merit. However, the attitude they represent is very significant. They have roots in their immediate environment but are open to new influences. There is a conscious attempt to blend and digest both.

These short plays were meaningfully followed by "*Sangya Balya*". A village teacher educated in the English system wrote this. He knew the folk forms of his area. "*Sangya Balya*" is a musical play which follows the style of "*Parijatha*". The actors had to improvise the dialogues. However, though "*Sangya Balya*" is a folk play it is wrought in an essentially modern spirit. The playwright was brave enough to compose his play on an incident of adultery and murder. The theme was so contemporary that it invited a legal ban on its performance and had to be performed by cheating the police. The real-life incident provoked the concerned people to sue the playwright in a court of law. However, the popularity and the literary merits of this play are still the wonders of modern Kannada Drama. The next two important names are T.P. Kailasam and Sri Ranga. Kailasam was the illustrious son of a highly placed executive. He was a student of geology at a British University. Kailasam was more interested in contemporary British Drama and music than geology and brought with him new things to Kannada drama. He published his first play in 1920.

The life of contemporary urban Brahmin middle-class revealed itself in Kailasam's plays. Kailasam often attacked these men for their hypocrisy, exposing their emptiness and ridiculing their meanness. Farce was thus Kailasam's main form, but he experimented with different forms of comedy and also wrote a few serious plays in English. His Kannada plays are replete with characteristic wit, humour and an occasional pun. Kailasam's plays are also famous for their use of collegial Language. He uses words from other languages without any hesitation. He consciously broke the assumed seriousness and brought ease and enthusiasm on the stage. Kailasam's plays attracted an educated audience and paved the way for the birth of amateur theatre in Karnataka. They made their entry into schools and colleges too.

In many ways, Kailasam was a Bohemian. His quirky and carefree mannerisms have become myths. However, his potential was not completely realised in his plays. One may debate the literary merits of Kailasam's plays, but they certainly inspired Kannada theatre. Kailasam's attitude towards contemporary company theatre was twofold: he ridiculed and cajoled the histrionics of the company theatre. However, he accepted the company theatre as a whole. He tried to explore new possibilities and extended the scope of company theatre.

Sriranga published his first play in 1930. Sriranga was a Sanskrit Scholar. He was familiar with Indian theatre traditions. His understanding of the Sanskrit plays and the *Natya Shastra* was unequalled. He studied philology at London University. Like Kailasam he too was greatly influenced by European theatre. Sriranga was a born rebel and naturally attached to the evils of middle-class Brahmin society. Like Kailasam he too was a social realist. Nevertheless, Sriranga's experiments took the Kannada Drama to

new heights. He virtually wrote hundreds of plays and experimented with the form but not always successfully.

The literary merits of most of his plays are debatable, but one cannot be blind to Sriranga's contributions to amateur theatre. He not only promoted the interests of amateur theatre but brought a new discipline as well. While Kailasam had a career of 25 years, Sriranga spent more than 50 years in Kannada theatre.

Shivarama Karanth, on the other hand, did not restrict himself to realist drama. His interests ranged from traditional *Yakshagana* to company theatre. His experiments include opera, burlesque and farce. He was interested both in professional and amateur theatre. His experiments in *Yakshagana* brought international recognition and paved new ways of understanding the form.

Kailasam wrote his first play in 1920. The next year, in 1921, Samsa published his first historical play. He has written 23 plays, of which only five or six plays are available. Samsa's was a uniquely strange personality. Though he did not have a sound academic qualification, he went abroad to earn money as a worker. His bitter experiences abroad made him develop persecution mania, and later, he committed suicide. However, his career as a dramatist is exciting. He was drenched in the horrifying experiences of an unpleasant contemporary life but tried to recreate the most significant historical developments in the Mysore dynasty. The complex world of his unique characters reminds one of Shakespeare, who was an ideal to Samsa with his demonic power. However, one cannot say that Samsa copied Shakespeare. He only seems to have drawn his strength from Shakespeare and has invested it with his creative potential.



Let me clarify this point a little further. Shakespeare was an ideal to D.L. Roy as well. Though D.L. Roy closely followed Shakespeare, he could not get the essence of Shakespeare and ended up with melodrama. However, Samsa's plays are of a high literary order. They are certainly more significant than Tendulkar's *Ghasiram Kotwal*.

Kannada Drama received yet another boost when B.M. Srikantiah brought the Greek forms to look at our ancient classics with a new perspective. B.M.Sri. was the father of the Renaissance movement in Karnataka. He was a professor of English. Incidentally, he was our first Kannada professor. He remodelled the story of *Ashwathaman* on the footing of the Greek tragedy *Ajax*. He also translated a Greek play into Kannada. The Greek sensibility added a new dimension to our Drama, and Kannada drama proved that it could take influences, keeping its uniqueness intact. B.M. Sri's experiments achieved a little more too. He could draw his strength from ancient mythology, classical Kannada literature and the Greek classics simultaneously. He could also use old Kannada - which is a bit alien today - powerfully. The range of these experiments broadened the perspectives of Kannada drama.

With the development of Indian cinema, company theatre began to lose its charm and wonder. The new medium, in a way, broke the class character of the company theatre and reached even the lower classes.

Till the 60's Kannada amateur theatre had not developed any character of its own. There were indeed good actors here and there. However, the theatre had almost meant a sincere recitation of the literary work. In the '60s, Kannada theatre witnessed two significant developments. Sriranga had already attracted the attention of the educated class. With the arrival of B.V. Karanth from the National School of Drama, Kannada

theatre obtained a new colour. Karanth was a trained man. He created a new awareness concerning the uniqueness of the theatre medium and proved how theatre, as a medium, had its unique features. He made the theatre more flexible but also brought a new sophistication.

Girish Karnad's '*Tughlaq*' (1964) culminates modern trends in Kannada Theatre. Girish was one of our most creative personalities. He was familiar with both Indian and European theatre traditions. He was influenced not only by Albert Camus but also by our company theatre. He had digested both and has created, perhaps, the most incredible work in Modern Indian Drama.

I am also familiar with the plays of Tagore, Mohan Rakesh, Badal Sircar, Vijay Tendulkar and a few other Indian writers, and I believe that *Tughlaq* excels each of the other ones. '*Tughlaq*' is a rare creation in more than one way. It is an essentially modern work that has also used the techniques of company theatre meaningfully. It probes into a crucial stage of Indian history, thus acquiring an all-India appeal. At the same time, it is a very contemporary play interpreting the failures of the Nehru era. The playwright has found a powerful objective correlative interpreting history and contemporary life, thus giving new perspectives to understand both.

*"Sankranthi"* (P. Lankesh) is an essential Kannada play in the post-Tughlaq period. An attempt has been made to understand contemporary realities in a historical setting. At the outset, it probes into the conflict of *Bijjala* (The king) and *Basava* (The reformist), but one can very well sense that Lankesh has the ways of Nehru and Gandhi in conflict with each other in independent India suggestively.

Chandrashekhara Kambar is another important Kannada playwright. He has a rich background in folk tradition. Though Kambar uses folk material, he attempts to interpret it in the modern context. He also brings the modern sensibility face to face with the conserved folk values and tries to eke out a third dimension. His success is not uniform, but one can still expect something very significant from Kambar. The impact of his dramas on Kannada theatre is also outstanding.

Despite these achievements, one has to note that the achievements of Kannada Drama do not equal the achievements of Kannada poetry and fiction. That Kannada Drama also has had to depend on Kannada Theatre may be a reason for this. Kannada Drama has consolidated itself even in the Indian context. However, Kannada theatre is far behind some of its regional counterparts. Bengal's experimentation, Maharashtra's consolidation, and Kerala's political outlook are some aspects Kannada theatre has yet to achieve. However, it is hopeful that amateur groups in Karnataka are getting more and more professionally competent. Theatre activities are getting more and more decentralised.

In this brief survey of modern Kannada Theatre and Drama beginning from our first play *Mitravinda Govinda*. Playwrights have experimented with different plays such as mythical, historical, political and protest plays. Attempts have also been made to analyse professional, amateur, and folk theatres and their constraints. This will help us to understand modern Kannada theatre.

While discussing the phases of modern Kannada theatre, it is better to divide them into two major phases broadly. The first phase of the modern Kannada theatre was from 1857 to 1950. The second phase began in the 1950s in Karnataka. In this particular

phase, the amateur Kannada theatre originated. Amateur Kannada theatre is not an ancient concept. With the "Karnataka Renaissance", many creations were made in the field of literature - new plays, dramas, novels, short stories and poems were getting composed and written. The concept of Amateur Kannada theatre was conceived with an attempt to remove the stage from the hands of commercialism and bestow it with decorum and self-esteem. This also assisted in developing awareness about theatre among the masses. Unlike the old-time professional theatre of Mysore, the Amateur Kannada Theatre had the required strength to co-exist with Indian cinema.

Let me conclude with an observation of the developments in Modern Kannada Drama and Theatre regarding my research. When I use the phrase "Modern Kannada Drama and Theatre" it is this period, 1857-1980, that I have in mind and 1950-2020, as well. Because, Brecht's plays were introduced to Kannada theatre during 1970-71. The NSD Repertory Company of Drama, New Delhi performed two major plays of Brecht, *'The Three Penny Opera'* and *'The Caucasian Chalk circle'* in the Hindi language at *Ravindra Kalakshetra, Bangalore*. This was the beginning of *Samudaya*. During the days of the Emergency, there was turmoil and confusion everywhere. *Samudaya* not only produced politically vibrant plays, but more than this, it gave a new dimension to the mass movement. Most of the theatre activists during that time were inspired by the plays of Brecht and started to translate them in Kannada and performed in every corner of Karnataka as is popularly known that *Samudaya* was a well-known amateur theatre group which was used for social activism. Because of all these factors, my research focuses mainly on these two phases of Modern Kannada theatre.

### 1.3. Brecht and Modern Kannada Theatre

As it is explained in the above sub-chapter Brecht's plays were introduced to Kannada theatre during 1970-71. The theatrical revolution of Bertolt Brecht entered into the mainstream of Kannada theatre through two powerful performances of his plays *The Caucasian Chalk Circle* and *The Three Penny Opera* in Hindi Translation performed by The NSD Repertory Company of Drama, New Delhi at *Ravindra Kalakshetra, Bangalore*. This major event paved the way for the translations of Brecht's plays in Kannada. If we look back on how Brecht entered into Indian theatre, it is in two ways. Firstly, through the enthusiastic response from Britain through theatre realism, and secondly, by the direct exposure of Indian theatre people who worked in the Berliner *Ensemble* at London in 1956. In European and Asian countries, Brecht gained more significance through his dramaturgy and his theories. Britain's response towards Brecht can be seen as naïve and imperceptive based on the newness and perception of the actor and action. Indian theatre-makers were also searching for new indigenous forms, where the search was for an idiom which was at once regional and national, modern and traditional, though they were ripe for Brecht. Brecht reception in Hindi Theatre becomes visible by looking at a theoretician or a playwright, their responses differently configured through their directorial and production practices to crystallise favourable conditions.

Hence, in Modern Kannada theatre, the most prominent Theatre artists are from NSD backgrounds, all influenced by Brechtian theory. Bertolt Brecht influenced most Kannada playwrights and theatre artists through his Berliner Ensemble. Many writers and directors adopted his theories of Drama at the beginning itself. Creative experimentation occurred at the end of the 1970s due to Brecht's political aesthetics. The richness in folk

forms that still prevails in most parts of Kannada as a modern urban stage seeking new means to articulate the new, made for a ready mix to produce the plays as a staple of the modern theatrical canon for being performed again and again in state and national theatre festivals. Brecht's theatre had a catalysing effect on Kannada theatre makers that helped to transform the production modes with a fresh interpretation of classics, whether Eastern or Western. This supported the crystallisation of the structure of folk theatres. His theatre seems to have a sensitised, politicised view to provide further incentives for translation or direction. The outcome was a crop of plays, written and performed all over the state and translated into the Kannada language by Hindi and English versions. Major Kannada repertoires are still widely performing Brecht plays. Being a theatre artist, I have watched Brecht plays in Kannada Theater. Plays like *Sejuvaan Nagarada Sadwi*, *Mooru Kaasinasangeetha Nataka*, *Galileo Galilei*, *Thaayee*, and *The Caucasian Chalk Circle*. I have also directed plays like *Sunnadasuttu*, *Galileo Galilei*, and *Mother* for some significant amateur theatre troops. In conclusion, this kind of practical experience of watching and working in Brecht's plays made me more fascinated about Brechtian theory, and in this research, I have attempted to assess the impact of Brecht on Modern Kannada theatre.

#### **1.4. Semiotics - The Theoretical Backdrop**

This research adopts semiotics as a methodology to carry out research and its analysis. The concept of 'theatre semiotics' has already been established to explore socio-cultural and literary perceptions and understandings. The famous Italian philosopher, semiotician and fiction writer Umberto Eco rightly pointed out that 'every human activity is a semiotic act' (Umberto Eco, 1976). This proposition substantiates this research to

analyse Brecht's influence on modern Kannada theatre. However, Brecht and his plays, ideology, and theoretical assumptions are considered in this research to establish and understand whether modern Kannada theatre is influenced by Brecht as a whole or partially or not at all. These arguments appear to be sign systems in every socio-cultural and literary situation. Therefore, semiotics is the effective methodology to analyse the impact of Brecht, not only on modern Kannada theatre but also on cultural ethos.

It is necessary to know about the theoretical backdrop of semiotics in brief. The birth of a new discipline in academics, especially in the human sciences, is a rare occurrence. The growth of semiotics in the second half of the twentieth century can be recognised as such an event. The possibility of a 'science of signs' was hinted at by Ferdinand de Saussure only at the beginning of this century, and today, semiotics is offered as a course in several universities worldwide. A good number of institutions and groups devoted to studying semiotics are functioning in several countries. The influence of semiotic thinking can be seen in fields as varied as anthropology, literary criticism, psychology, folkloristics and cybernetics. No field in humanities and the social sciences has escaped its influence from legal semiotics to zoo semiotics.

One way of understanding any theoretical approach is by looking at the kind of questions it asks. A preliminary understanding of the concerns of semiotics can be derived by looking at the questions that semiotics asks and the way it tries to answer them. Semiotics is a science that studies signs and sign systems. It is derived from the Greek word 'semeion', meaning 'sign'. A study of the sign is a study of the process of communication (Some semioticians, following Lois J. Prito, make a distinction between the semiotics of communication dealing with purposeful and conventional

communication systems and the semiotics of signification involving the process of interpretation of the kind of elements known as indexes or symptoms. Here, the word is used in a generic sense for both types). So, the two questions that semiotics is concerned with are: how is meaning generated, and how is it communicated? These two questions are no doubt related and are part of communication. What then is communication? According to Sandor Hervey, "the conveying of 'messages' by 'signals' constitutes the prototype of the phenomenon of communication" (Sandor Hervey, 1982, p. 2). Language is undoubtedly the highest form of communication that man has at his command. However, non-verbal means of communication also form an important segment of human communication. Highway codes of squares, triangles, zebra marks and lights of different colours; gestures and body movements as signifying devices; colour pattern and layout design of an advertisement; even the symptoms exhibited by a patient - all these are examples of non-verbal communication. In all these instances, messages are communicated using 'signals'. Semiotics is fundamentally concerned with the relation between signals and messages - both verbal and non-verbal. "Semiotics", says Hervey, "concerns itself, par excellence, with communicative acts/events" (Ibid., p. 2).

The Swiss linguist Ferdinand de Saussure and the American Philosopher C.S. Peirce are usually recognised as the founders of this new discipline. Both of them spoke of a new science exclusively for studying signs. The famous statement of de Saussure, where he proposed the possibility of such a science in his '*Course in General Linguistics*', is quoted below:

“Language is a system of signs that express ideas and is, therefore, comparable to a writing system, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals Etc. However, it is the most important of all these systems.



A science that studies the life of signs within the society is conceivable... I shall call it semiology (from Greek Semeion 'sign'). Semiology would show what constitutes signs, what laws govern them. Since such a science does not yet exist, no one could say what it would be; it has a right to existence, a place staked out in advance" (Ferdinand de Saussure (1916 London: 1960), p.16).

At about the same time, the American philosopher C.S. Peirce worked on a universal theory of signs. He declared that the entire cognitive world was made up of signs. "The entire world", wrote Peirce, "..... is perfused with signs if it is not composed exclusively of signs". He also proposed a doctrine of signs, '... Semiotic(s), a quasi-necessary or formal doctrine of signs" (C.S. Peirce quoted in Pierre Guiraud, *Semiology* (London, Henley and Boston: 1975), p. 2).

Though the formal study of signs as a distinct discipline developed only recently, it would be wrong to assume that past thinkers were not concerned with signs and their significance. Philosophers have evinced a keen interest in signs from Socrates himself. John Locke, the British philosopher, also wrote about signs. French semioticians often trace this concern for meaning and significance to past thinkers like Abelard, Descartes, Condillac and De Tracy. Many semioticians have proposed writing a history of semiotics that would delineate such a lineage (Tasso Borbe, Berlin: 1983, Vol. 1, ed.).

In the Indian philosophical and linguistic tradition, the problem of meaning and cognition has been one of the primary concerns of many Indian systems of thought. R.N. Srivastava and K. Kapoor make this point explicit. "Although semiotics as an independent discipline came to be identified with C.S. Peirce (1839-1914) and F. de Saussure (1857-1913) and as an organised academic undertaking became visible

only in the second half of the twentieth century, as theoretical speculation, its origin may have traced in ancient India to many thinkers belonging to different schools of thought" (R.N. Srivastava and K. Kapoor, *Web-1987*, Berlin: 1988, p. 217). It may be of interest to note here that de Saussure was himself a historical linguist and a specialist in Sanskrit.

These historical antecedents show how the study of the sign and the relation between the message and the signal has attracted the attention of linguists and philosophers even in the past. At the same time, it has also to be conceded that the concern with a sign was not their primary field of enquiry. Their work in the field was subordinate to their primary concerns.

If we observe the growth of semiotics against the general intellectual atmosphere of the twentieth century, we can see the growth of semiotics (and structuralism) in the second half of this century as a reaction against the non-holistic approach to knowledge. One of the significant developments of knowledge in the last hundred years has been the growth of specialised fields of knowledge. This specialisation undoubtedly helped the growth of each field, but each field of knowledge developed into an isolated discipline. In this period of specialisation, inter-disciplinary studies were frowned upon with the result that there seemed to be no hope of synthesis between these disparate fields. Even philosophy was no exception to this. The philosophy of Wittgenstein and that of Existentialism that exercised a significant influence in the middle of this century are philosophies of retreat. Roben Scholes sums up the situation in a nutshell. 'The language philosophers insisted that there is no correspondence between our Language and the world beyond. The existentialists spoke of the man, cut off from objects and even from other men, in an absurd condition of being. From the logical atomism of Russell to the

nausea of Sartre, fragmentation ruled the intellectual world during the first part of this century" (Roben Scholes, 1974, p. 1).

On the other hand, semiotics insists on a holistic view by situating the structure at the centre of its study. Meaning of all cultural manifestations (including Language) emanates from the system of arbitrary conventions. This shift from the individual human being, to the system, as the originator of meaning had profound implications. Reality is not something 'out there' which we perceive individually and then express in Language. Language conditions our cognition of reality itself - the particular Language we share with other speakers of the Language. As Terry Eagleton says, "There were the seeds here of a social and historical theory of meaning, whose implications were to run deep within contemporary thought" (Terry Eagleton, *Literary Theory: An Introduction*, Oxford: 1983, p. 107). Semiotics also tried to evolve a methodology that aimed at the unification of all sciences into a new whole. Such an attempt may appear too ambitious. Semiotics, by and large, appears to be moving in this direction though the attempts at such a unified view are as yet only preliminary.

The conceptual tools of semiotics have primarily been drawn from linguistics, but semiotics takes into its ambit of studying both verbal and nonverbal sign systems. Thus, semiotics lends itself as an appropriate methodology for studying a complex form like theatre that uses verbal and nonverbal signs and different media like dance, music, Language, etc.

Within semiotics, various theories and approaches have been developed to study different sign systems. The theoretical positions taken by different authors have sometimes been so diverse that, rather than being a "single unified discipline", writes

Sandor Hervey, "semiotics is an agglomeration of approaches with varying points of focus. Varying points of view and varying scopes" (Sandor Hervey, *Semiotic Perspectives*, London: 1982, p. 2). Despite such a proliferation of theories and approaches, no universal theory of signification, encompassing all aspects of communication, has yet emerged. To study a performing art like theatre that uses multiple channels of communication, no single theoretical approach will enable one to study all its aspects thoroughly. So, this study has followed an eclectic approach, drawing from different theories and approaches but keeping the main argument within the bounds of semiotic theory. One of the recent developments in semiotics has been the realisation that the study of sign systems and structures cannot be done in isolation from its social use. Moreover, Gunther Kress, for example, says 'in semiotics, most often, the question of meaning is divorced from social-political thought'. Instead, they propose the concept of 'social semiotics'. Consider, for example, their following remarks: Social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and efforts. It is also concerned with social meanings constructed through the full range of semiotic forms, through semiotic texts and semiotic practices in all kinds of human society in all periods of human history (Robert Hodge and Gunther Kress, *Social Semiotics*, Cambridge: 1988, p. 261).

Therefore, to analyse the social significance of theatre, the present study has also leaned heavily on the performance theory, which has emerged as one of the significant modern approaches to the study of performance. Since theatre is also one among socio-cultural sign systems, this intends to adopt semiotics as a significant methodological criterion for this research. Explicitly speaking, drama text, director, actors, technicians,

and spectators are also part of this sign system. The significance of the semiotic approach to understanding theatre is important, as discussed by Roland Barthes. According to Roland Barthes, by view of the theatrical sign as part of an alterable system of signification, Brecht's understanding is calling attention towards the machinery of signification and thus to the connectedness of the theatrical sign as well as of the culture that produced it, hoping to bring his audience to realise that both sign and culture were thus not natural and inevitable but susceptible to change' (Roland Barthes, *On theatre*, is a collection of critical essays by the famous French philosopher and semiotician Roland Barthes. The 28 articles selected for the book represent his earliest works, published in *Théâtre Populaire*, *Lettres Nouvelles*, and *France Observateur* in 1953-60).

### **1.5. Delimiting the Scope of Research**

This study is limited to some of the issues which I could have looked at but didn't as I had to limit the scope of my research keeping in mind the period available to me. Though numerous studies have investigated the impact of Brecht on modern theatre, this research attempts to carry out the Brecht impact on theatre in the Kannada context because these researches seemed to be discussed in general perspectives but not in the semiotic perspective. Thus, the present research attempts to fill a gap in India in general and Karnataka.

When I use the phrase "Modern Kannada Theatre", it is this period, 1857-1980, that I have in mind and 1950-2020, because Brecht's plays were introduced to Kannada theatre during 1970-71. So, to analyse the impact of Brecht on modern Kannada theatre, I need to focus on this particular period. This study, however, does not present a complete survey of Modern Kannada Theatre. It is only an attempt to hint at a few significant developments during this period.

I focus on all the translations of Brecht plays in Kannada while making significant analysis of plays translated by many translators available in more versions. I am limited to analysis of those plays with particular reference.

To assess the impact of Brecht on Modern Kannada Dramatists, I only choose major Kannada dramatists like *Kamabar*, *Karnad*, and *Lankesh*. I try to trace what Brecht has impacted them with particular reference to their plays. I have taken significant plays of them as a case study.

I am looking at the performances of Brecht plays in Kannada versions as well as the other major performances to see in what aspects of Brecht's concept of Epic theatre influence and impact on theatrical performances, particularly in the major Kannada repertoires like *Ninasam Tirugata*, *Heggodu*, *Sagara (T)*, *Shivamogga (D)*, *Shivasanchra*, *Sanehalli*, *Hosadurga (T)*, *Chitradurga (D)*, *Rangayana*, *Mysore*. As a theatre practitioner, I have collected videos of the plays that I could not make. Video documentation of those performances has helped me understand the impact of these translations in the 1970's and 80's Karnataka. When I was studying at *Ninasam Theater* institute, I watched the play *Sejuvaan Nagarada Sadwi* translated by a well-known Kannada theatre personality *Mr. K.V. Subbanna* and directed by *Mr. Raghunadan* for the *Ninasam Theatre* students. This Experiment by *Raghunandan* is ultimately in epic form. After watching that play, I realised the concept of Epic theatre. During that time, I watched another play of Brecht's Kannada, which was translated by *K.V. Subbanna*, *Mooru Kaasina Sangeetha Nataka (Three Penny Opera)*, directed by *K.V. Akshara*, a significant director in Kannada theatre.

In this project, I have also directed the play "*Sunnadasuttu*", a translation of Brecht's Caucasian Chalk circle by a well-known Kannada dramatist, *H.S. Venkatesh Murthy*, for the well-known theatre group of *Sanehalli theatre students*. This attempt has given me valuable insights to carry out Brecht's concept of epic theatre at the performance level. To have practical experience of an Epic theatre of Brecht, I have written a script and directed a drama called '*Wall Parai - Manukulakkondu Hasirina Pata*'. In this Drama, I have concentrated on the Epic concept of Brecht and Semiotic structure and how it would be helpful to our Kannada theatre. I have participated in '*Varanthya Odu*' (weekend Play Reading program in *Rangayana, Shivamogga*) and made a close reading of Brecht's play Mother in Kannada translation '*Thayi*' by K.V. Subbanna. I got some valuable insights during this close reading. Further, I have directed the Kannada version of Brecht's *Galileo Galilei*. All these practical experiences made me understand the influence of Brecht on Modern Kannada theatre.

I have collected a large number of photographs and other materials such as reviews of the plays when they were performed and brochures. I have put them in the Appendix as they might become the source for further analysis if I or someone else wants to further this research.

I have conducted structured interviews with some of the translators/directors/ I met them with questionnaires to record the impact of Brechtian theory. It has resulted in some valuable insights for my research. This research adopts semiotics as a methodology to carry out this particular research and its analysis. All the above factors are analysed from a semiotic perspective.

## **Chapter-2**

### **REVIEW OF LITERATURE**

#### **2.1. Introduction**

Several historical and cultural factors contributed to the emergence of drama in Kannada. The colonial modernity, resurgence of a nationalist, classical tradition, vernacularisation and the adoption of the native forms to the modern form of drama acted together to forge a new identity to the drama in India. Kannada drama as well has engaged with these issues, making it a vibrant cultural practice. Researchers have contributed a lot to developing the sources on Kannada theatre with their keen observation, survey, study, and analysis on particular aspects of Modern Kannada theatre. Numerous scholarly sources are available on Modern Kannada theatre.

Though numerous studies have investigated the impact of western theatre on modern Kannada theatre, this research attempts to carry out Brecht's impact on theatre in the Kannada context because these researches seemed to be discussed about other theoreticians in general perspectives but not precisely on Brecht, particularly in the semiotic perspective. Thus, the present research attempts to fill a gap between India in general and Karnataka in this respect. This research design has particular objectives to achieve the hypothesis. These objectives can be identified into three major factors;

1. The translations of Brecht into Kannada
2. The structure of Brecht's play is intrinsic in modern Kannada plays and theatre
3. In what aspect Brecht's influence and impact was made on theatrical performance

To identify the above primary factors, I have mainly focused on reviewing books detailing Kannada Theatre and Indian Theatre and books in Kannada about Brecht. Many



playwrights, literary critics, theatre audiences have been instrumental in developing Kannada theatre and have written many works related to Kannada theatre. It has provided an overview of current knowledge and allowed me to identify relevant theories, methods, and gaps in existing research. I got relevant publications such as books and journals and articles searching for relevant literature. I have critically analysed them and explained what I have found. I have systematically classified the books I have referred to as relevant sources, such as sources on Modern Kannada theatre, Brecht in Kannada literature, Thesis, and research articles on Brecht in the Kannada context. Books on semiotics are analysed.

## **2.2. Theoretical Approaches - Modern Kannada Theatre/Drama**

*Ranga Prapancha* by K.V. Akshara, is written for the sake of theatre students. K.V. Akshara is a director, playwright, and writer in Kannada. He is the son of the writer K.V. Subbanna. He is a prominent figure in contemporary Kannada theatre. This is a volume on the History of World Theatre. Eastern and western theatre history has been narrated systematically. It presents the most enchanting and colourful panorama of folk and traditional theatre that has flourished in India since time immemorial. The author meticulously utilises various sources and systematically builds up the theatre history, which spans several centuries. For the first time, a detailed account of dramatic rituals associated with the *Bhutaraadhane* or the Cult of Spirits is given here. This will enable the theatre students to understand the relationship of ritual and dramatic performance in its correct perspective. Various ritualistic theatre forms such as *Koodiyattam* are described and discussed, of both East and West. The book also tells us how Indian Theatre flourished with various forms of the folklore of the east and west. It adapted all

the forms and dramatised it, and finally evolved into full-fledged drama over time. The history of narrative forms is traced from Pre-civilisation times to the present. With the emergence of ritual cult, the epics were dramatising. Thus, in the West, theatre emerged as a full mode of entertainment. Egyptian, Greek and Roman theatre emerged from the practices that mainly dealt with rituals, burials ceremonies, processions, commemorations of dead pharaohs, pageantry, renewal of fertility, musical dancing performances and gladiatorial contests. Most theatre experts and historians looked upon the Greek theatre as a distinct source for the emergence of Western theatre and Western drama. Theatre re-emerged later in the religious festivals of mediaeval Europe. The religious biblical performances (mainly performed by the priest in churches to subvert the Pagan rites) loosened the supervision of the church and extended to the familiar people. The play's content became secularised, and by the 19<sup>th</sup> century, theatre turned democratic or, at all events, more middle class-oriented. Over time in Europe, theatre and rituals soon separated. The rational man started questioning what religion, rituals, beliefs, life and death were all about. Furthermore, the very essence of the theatre was eventually taken as an art form to please and make people laugh. As Western theatre matured and grew more independent of its sacerdotal origins, the familiar person began to represent himself on the stage. The masses procured theatrical enjoyment from seeing themselves and people portrayed in different situations. This progression exhibited the changing tastes of the public and the efforts of the theatre people to keep abreast of the times. K.V. Akshara dedicated only one section about Epic Theatre in this volume.

In this section, K.V. Akshara has given a brief introduction to Brecht's Epic theatre in which he explains it. The term "Epic Theatre" is now widely used to describe

the style and techniques popularised in Germany after World War I by directors like Max Reinhardt, Erwin Piscator, and (most significantly) Bertolt Brecht. This style flourished in the left-wing theatres and cabarets of Berlin during the ill-fated German "Weimar Republic" of the 1920s and early '30s; However, the rise of Hitler's Nazi Regime choked off its development after 1933, when Brecht and other epic theatre practitioners were forced to flee persecution and arrest by the Gestapo. After World War II, the style spread to the U.S. and Great Britain and returned to Central and Eastern European theatre.

Influenced by the horror of World War I at human cost, by the suffering of the middle and lower classes during the post-war recessions of the 1920s and the Great Depression of the 1930s and by the teaching of Marxism, Brecht and his fellow epic theatre artists devised a set of staging and acting techniques meant to teach their audience to criticise the injustices and inequalities of modern life. Two keys to their technique are the notion of "theatricalism" and the concept of the "distancing" or "alienation" effect.

The first, theatricalism, simply means the audience is aware that they are watching a play in a theatre. Brecht believed that "seducing" the audience into believing they were watching "real life" led to an uncritical acceptance of society's values. He thought that by keeping stage sets simple, showing exposed lighting instruments, breaking the action into open-ended episodes, projecting labels or photographs during scenes, or using a narrator or actors to address the audience directly, a production would allow an audience to maintain the emotional objectivity necessary to learn the truth about their society.

The second key to the epic theatre, the "distancing" or "alienation" effect in acting style, has these same goals. Brecht wanted actors to strike a balance between "being"

their character onstage and "showing the audience that the character is being performed." The use of "quotable gesture" (the employment of a stance, mannerism, or repeated action to sum up a character), the sudden shift from one behaviour to another to put the audience off-balance, and the suggestion of the "roads not taken" in each moment of a character's decision-making are all the means to the didactic end of teaching us to criticise the society we see onstage in Epic Theatre.

These details about Epic theatre have provided a clue about how Brecht's Epic Theatre has been entered in Kannada theatre. K.V. Akshara has not discussed Epic theatre and its impact on Modern Kannada theatre. The provided information was helpful to assess Brecht's influence.

***Kannada Theatre History 1850-1950:*** A Source book is another essential book by Akshara K.V. (Editor), B.R. Venkataramana Aithal (Editor), Deepa Ganesh (Editor). The present volume has compiled excerpts from a range of writings on theatre that give the reader a view of the varied modes of thinking. They are arranged into six sections, apart from a photo essay. It is not intended to be a history book but a sourcebook that can lead to a more comprehensive account of Kannada theatre history or complement the existing history books. Most of the writings in this volume appear in English for the first time. The book hopes to be of value to experts and theatre practitioners to understand the varied and nuanced narratives within what is typically put together as the history of modern Kannada Theatre.

In the book Adhunika ***Kannada Nataka***, Dr. K. Marulasiddappa dedicates only one short section, "Navya Nataka - Asangatha Rangabhoomiya Prabhaava" which is indicative of how little critical attention paved to find out the impact of Brecht on modern

Kannada theatre. This section has discussed only the impact of absurd theatre on modern Kannada theatre. He illustrates how modern Kannada plays were strongly influenced by the prominent thinkers of the west from the absurd school of thought. The influence of surrealistic theatre is the primary key factor that contributed to a meaningful literary construction in the New Kannada literature. The historical significance of literary movements of modern Kannada literature like Renaissance, Progressive and Neoclassical traditions are greatly influenced by the West. Rather than progressive movements, Kannada theatre Renaissance and Neoclassical movements both have influenced and formed modern Kannada drama. Except for Sriranga and G.B. Joshi, remaining major dramatists are divided between the two major traditions. It is Sriranga and G.B. Joshi's, two prominent playwrights who are harmonising the unique features of both traditions.

In the same section, Dr. K. Marulasiddappa insists that "The philosophical background of Kannada neoclassical drama can be found in the writings of prominent western Dramatists like Camus, Sartre, Beckett, Ionesco, Pinter, Brecht. We can trace out the influence of HenricIbsen, Anton Chekov, Strindberg, Pirandello, and Lorca. Two major Western sources influenced Kannada neoclassical drama: The Absurd theatre and Epic theatre. Even though some of the best Neoclassical Kannada plays are greatly influenced by western style, we cannot deny the fact that it is rooted in the Kannada context" (pp. 310-311).

In the above passage, Dr. K. Marulasiddappa has clearly stated the influence of Brecht's Epic theatre on Modern Kannada theatre. The above-mentioned supporting factors can be focused on in the further chapters within the context of Kannada theatre. It contains several new conditions that have shaped every aspect of drama and theatre

through western influence. Kannada theatre started establishing a contemporary canon of Kannada plays and playwrights post-independence. Focusing on these factors in this research, I analyse how Brecht's structure, form of the play, ideology and cultural codes exist in modern Kannada theatre.

Another essential book available on modern Kannada theatre is *Karnataka Rangabhoomi* by Dr. H.K. Ranganath. This volume presents the most enchanting and colourful panorama of folk and traditional theatre flourishing in Karnataka since time immemorial. The author meticulously utilises various sources and systematically builds up the theatre history, which spans several centuries. It has a detailed account of the ancient history of Kannada theatre. Although Kannada poetry has a rich history of more than a millennium, drama entered Kannada literature only at the end of the 17<sup>th</sup> century; and the first Kannada play to be staged Singaraarya's **Mitravinda Govinda** (1700), a free adaptation of Sri Harsha's **Ratnavali** in Sanskrit. However, popular local forms of theatrical entertainment - called 'Pagarana,' 'Yakshagana,' 'Bahurupi,' etc. - existed for a long time. Mummadi Krishnaraja Wodeyar, the king of Mysore (1811-1860), was a great writer; and he patronised *Yakshagana*, a popular dance-music-drama, and wrote many plays in that form.

During the reign of the next Mysore king, Chamaraja Wodeyar, many Parsi dramatic troupes visited Karnataka and introduced the 'modern theatre.' The *Yakshagana* tradition, the influence of English education, and the model of plays of the Parsi troupes worked together to establish a solid professional-popular theatre in Karnataka at the beginning of the 20<sup>th</sup> century. In the beginning, under the king's patronage, a 'Palace Troupe' was formed consisting of court scholars and musicians; and they staged

adaptations of Sanskrit plays for the elite audience of the court. However, private troupes (called 'companies' in Kannada) were soon formed in Bangalore and other major cities. Most of the plays staged by these troupes were either mythological or based on Ramayana and Mahabharata, and later free adaptations of Sanskrit plays and those of Shakespeare. These plays, consisting of innumerable songs, dances, and sophisticated (Sanskritised) language, were notable for their picturesque scenery, glittering dresses, and gorgeous spectacle (Talking of grand spectacles, one could mention the plays like "Kuruksheetra" and "Dashavatara" of Gubbi Company, in which real horses drawing chariots and real elephants would be brought on the stage). Most of the plays would begin at ten at night and go on till morning. Some of the most popular professional troupes like the legendary 'Gubbi Company' and a few of the finest actors and singers were a part of this famous theatre. This popular theatre reigned supreme in the first half of the last century, and it continued to fulfil the needs of the rural audiences throughout the century. However, the rise of the Realistic Theatre in the Twenties of the last century vehemently opposed famous theatre and marginalised it. Thus, the 'Great Divide' was created between the Professional and Amateur theatres, which has not yet been bridged completely. This will enable the theatre students to understand the graph of modern Kannada theatre. Various ritualistic theatre forms such as *Yakshagana* and *Doddata* are described and discussed. A class of folk theatre arose in India whose primary function was secular entertainment. The book also tells us how folk theatre was dramatised and finally evolved into full-fledged drama over time. The history of various forms is traced from ancient times to the present. It has mainly focussed on Folk Theatre, Company Theatre, Amateur theatre. This is a complete book that speaks of the rich, dramatic culture of Kannada.

The book *Kannada Rangabhoomi*, written by B.V. Vaikuntaaraju, is excellent for a theatre researcher. It illustrates how the role of directors developed in constructing the play to performance. It throws light on the classification of regional arts in amateur theatre. Even though it contains a piece with less information about theatrical performances, it helps to assess the range and qualities of Modern Kannada theatre. It traces the early history of Kannada theatre, which provided me with some valuable insights to construct the particular period of Modern Kannada theatre from the perspective of this research.

Girardi Govindaraj's *Nataka Sahithya Mattu Rangabhoomi* is a collection of articles by various dramatists, theatre artists, thinkers, theatre practitioners. It has mainly focussed on plays written in Kannada. It depicts how the most prominent Western playwright, Shakespeare's plays, influenced the Kannada playwrights. The plays of Sriranga and G B Joshi are analysed from the perspective of the development of theatre has been discussed sporadically, but there is less prominence given to the performances of Kannada theatre, which has not been discussed as a whole. However, it is a valuable work for researchers, students, and critics who practise theatre. I got some valuable insights into Modern Kannada theatre.

K.V. Rajagopala has effectively analysed the impact of the socio-political transitions and significant trends of the Kannada theatre during the eighties in his book *Kannada Rangabhoomi Embattara Olavugalu*. This work is an essential source of information to understand Kannada theatre history better with some authentic insights into the particular period of my research work. During the 80s, Brecht's plays started to translate to Kannada and successful performances were organised by amateur theatre



organisers of Karnataka. The book also tells us how the new techniques were brought into the plays while writing and performing them. The priorities of dramatists are traced during the particular period.

Ramakrishna Marate's book *Uttara Karnatakada Vritti Rangabhoomi* has depicted us some valuable information about the contribution of Company Theatre. It elaborates how professional theatre has provided entertainment and as well as it educated the people of North Karnataka through its thematic performances. The role of company theatre organisations is predominantly discussed. Theatre Companies in Karnataka emerged around the last quarter of the nineteenth century. From 1880 to 1920, the years were popularly known as the period of the 'Kannada Renaissance' brought significant changes in theatres. The theatres during that time encompassed themes related to society. The theatre companies travelled from one place to another to popularise the Kannada form of entertainment. These professional artists donated their talent to echo the grandeur of the era. Further, I got information about the other theatre companies of North Karnataka. Some of the notable companies are Sangameshwara Natya Sangha, Gudigeri, Hubli; Sri Kumareshwara Krupa Ghoshita Pandit Panchakshara Gawai Natak Sangha, Gadag, Davanagere; Sri Kumaravijaya Natak Sangha, Chittaragi, Bagewadi taluk, Bijapur; Sri Guru Kumareshwara Natya Sangha, Hanagal, Bijapur; Sri Guru Tontadarya Natya Sangha, Mandalageri, Yelburga taluk in Koppal district; Sri Guru Vishwardhya Natya Sangha, Jevargi, Gulbarga; Vishwajyothi Sri Panchakshara Natya Sangha, Gadag; Sri Sangameshwara Natya Sangha, Ashapura, Raichur; Sri Shirdi Sai Baba Natya Sangha, Vitalapura, Bidar; Sri Guru Pada Lingeshwara Natya Sangha, Humnabad taluk, Bidar; Sri Khasgatheshwara Natya Sangha, Talikote, Bijapur; Sri Manjunath Natya

Sangha, Ranebennur, Haveri; Karnataka Kalavaibhava Sangha, Rajajinagar, Bengaluru; Veereshwara Natya Sangha, Nalaktavada, Muddebihal taluk, Bijapur; and CSR Drama Company, Gubbi. The plays organised by the theatre groups reflect the relevant concern of the society, including historical, mythological, social and political aspects. Moreover, the theatre companies are theatre groups that constantly influence the theatres through their involvement, acting style, dramatisation, and writing skills.

The author has meaningfully documented the contribution made by theatre groups to the development of drama in North Karnataka. It is a valuable resource for those who are researching Kannada theatre.

Dr. H.K. Ramamurthy's book *Kannada Rangabhoomi Haagu Prekshaka*. is also one of the significant research articles about modern Kannada theatre. In this article, the author has attempted to explore the relationship between Kannada theatre and the audience. It describes how constructive theatre should stimulate audience tastes and interests. This article is valuable information for theatre practitioners. Brecht's epic theatre mainly focuses on educating the audience, so this article gives us some valuable insights for understanding this in a better way.

K.V. Srinivasmurthy has written a book *Kannada Rangabhoomi* which is one of the significant volumes on major sensibilities and performances of Kannada theatre. The author has analysed how Kannada theatre has developed. This work is helpful for theatre artists and theatre students. Historically speaking, the first realistic-social play in Kannada was written in 1887: *Iggappa Hegde Vivaaha Prahasana* by Karki Venkataramana Shastry, and it dealt with the then burning social problem of 'Tera' (bride-price), prevalent in a particular Brahmin community. It was immediately followed by

another play on the same subject, *Kanya Vikraya*. However, neither of these came on the stage and failed to catch the attention of any. Perhaps the time for such plays was not ripe. The first two decades of the 20<sup>th</sup> century in Karnataka (as in other parts of the country) were marked by the spirit of interrogation resulting from the introduction of English education, social Reform Movements, and (a little later) by the National Independence Movement under the leadership of Gandhi. As a corollary of all these movements, the theatre came to be viewed as an instrument of social reformation; and, as one would expect, a social play called *Tollu Gatti* (Hollow Strong) by a new playwright won the first prize in a contest organised by Amateur Association, Bangalore, in **1919**. This event marked the beginning of the Realistic Theatre in Kannada, and it dominated the Kannada select theatre for about three decades till there was a reaction against it in the fifties.

After reviewing the above books focused on modern Kannada theatre, I have synthesised and critically evaluated them to focus on Modern Kannada theatre from my research perspective. The history of Modern Kannada drama can be divided into four periods: a) Professional-popular theatre, b) Elite Theatre of Realism, c) Navya or Modernist Theatre, and d) Navyottara or Postmodernist Theatre. The Kannada theatre has had a vast history. Above all, there is a chance to use it as a source of information while focussing on language, lifestyle, region and community. Sometimes it seems challenging to introspect certain complex concepts due to a lack of sources. Then we can assume that while recording the history of any art form from its cultural standpoint, it helps construct other art forms. So, it is good to classify the Kannada theatre of Karnataka based on the above bifurcation. Moreover, it helps the students of theatre. It is possible to segregate

it into separate units by collecting enough proof of the above classification. Furthermore, it is crystal clear that their importance can be studied more profoundly.

### **2.3. Brecht in Kannada Literature**

The book titled *Brecht* was written in Kannada by H.K. Ramachandramurthy in 1975 published by Grantha Saraswathi Maale publication of Mysore University. This first Kannada language biography of Bertolt Brecht (1898-1956) paints a strikingly new picture of one of the twentieth century's most prominent theatre icons. It was critically lauded and declared the definitive life of this great artist and writer. Drawing on research articles, including several rare books on him, and he has used all the details about him which he has collected from his relatives from America, the author offers a rich and enthralling account of Brecht's life and works viewed through the prism of the artist. Tracing his extraordinary life, from his formative years in Augsburg, through the First World War, his politicisation during the Weimar Republic and his years of exile, up to the Berliner Ensemble's dazzling productions in Paris and London, Ramachandramurthy shows how Brecht achieved his transformative effect upon world theatre and poetry. *Brecht* is a powerful portrait of a great, compulsively contradictory personality, whose artistry left its lasting imprint on modern culture and as well as his literary life.

This book has provided a chronologically portrayed biography of Brecht and has made us assess the range and quality of his Epic theatre. I got valuable insights on Bertolt Brecht, a 20<sup>th</sup> century German Playwright and dramatic theorist. His works are still widely performed, and his dramatic theories, particularly the Epic theatre he developed, is often cited as influential by playwrights and theatre practitioners that came after him.

Epic theatre uses a wide range of technical conventions and a particular writing style to distance the audience from the performance so that they may critically observe and consider what they are watching. In this way, Brecht aimed to have his audiences carefully consider the message of what they were viewing and go out and enact political change based on the technical performances they viewed. Many modern playwrights and theatre practitioners claim Brecht as an influence. However, because his style is unique, it becomes challenging to see Brecht's impact on these playwrights and theatre practitioners.

*Epic Rangabhoomi: Bertolt Brecht Mattu Atana Nataka Rangabhoomi Mattu Siddanthagala Parichaya* is a very important book in Kannada about Epic theatre. K.V. Akshara wrote it. The book aims to introduce Bertolt Brecht, a renowned playwright, poet and philosopher of Germany, to the students of literature and theatre. Before explaining Brecht's inventions in drama and theatre, the book attempts to interpret this concept by discussing the meanings that the epic theatre has created; He then introduces Brecht as a pre-eminent figure. The book then introduces several key concepts that marks as Brecht's name, giving a philosophical overview of the Epic Theatre. He then describes how Brecht embodied these ideas in his dramatics and theatrical work, and eventually, Epic Theatre explores some of Brecht's later models in Europe and the global scene.

K.V. Akshara acknowledges the need to adopt a new approach for Epic Theatre in the book's introductory chapter. "Modern linguists opine that the growth of language is not only because of meaningful words, but sometimes it is also because of

misconceptions. One of the best examples for such meaning-making or meaning shifting words concerning terminological words is the definitions or interpretations of term *realism*. Behind the word is a thrilling story that has created new meanings wherever it goes.

The story of Epic theatre is no less interesting than the term Realism carried. This philosophical concept originated in Germany in the 1920s, in the context of socio-political, theatre, and other allied arts. Over the next few decades, the concept spread to other parts of Europe and America. By the end of World War II, the concept had gained broad reach in the Western world. The concept was popularised in other parts, including India in the following decades.

Renowned theatre artist Bertolt Brecht (1898-1956), who popularised Epic theatre, wrote all his writings in German. So, it spread to English and other European languages through translations. If so, how do we understand the word standing in the context of Kannada today? - The question arises. One idea is to get us in the attitude of the linguists who suggested it at the beginning of this chapter regarding the term *Realism*. It is the tendency to give equal respect to both misconceptions. Moreover, misunderstandings have arisen during the dissemination of meaning and the process of meaning-making. Based on this attitude, the current booklet will build a dynamic storyline called the Epic Theatre".

If we analyse the above passage, it is clearly defined by K.V. Akshara about the perception of Epic theatre in the Kannada context. Further, he traces how German Expressionism heavily influenced Brecht's earliest work, but it was his preoccupation with Marxism and the idea that man and society could be intellectually analysed that led

him to develop his theory of "epic theatre". Brecht believed that theatre should appeal not to the spectator's feelings but his reason. While still providing entertainment, it should be strongly didactic and capable of provoking social change. In the Realistic theatre of illusion, he argued, the spectator tended to identify with the characters on stage and become emotionally involved with them rather than being stirred to think about his own life. To encourage the audience to adopt a more critical attitude to what was happening on stage, Brecht developed his *Verfremdungs-effekt* ("alienation effect"), using anti-illusory techniques to remind the spectators that they are in a theatre watching an enactment of reality instead of reality itself. Such techniques included flooding the stage with harsh white light, regardless of where the action was taking place, and leaving the stage lamps in full view of the audience; making use of minimal props and "indicative" scenery; intentionally interrupting the action at critical junctures with songs in order to drive home an important point or message, and projecting explanatory captions onto a screen or employing placards. From his actors, Brecht demanded not realism and identification with the role but an objective style of playing to become, in a sense, detached observers.

Brecht's most important plays, which included *Leben des Galilei* (The Life of Galileo), *Mutter Courage und Ihre Kinder* (Mother Courage and Her Children), and *Der Gute Mensch von Sezuan* (The Good Person of Szechwan, or The Good Woman of Setzwan), were written between 1937 and 1945 when he was in exile from the Nazi regime, first in Scandinavia and then in the United States. At the invitation of the newly formed East German government, he returned to found the Berliner Ensemble in 1949 with his wife, Helene Weigel, as the leading actress. It was only at this point, through the

productions of his plays, that Brecht earned his reputation as one of the most important figures of 20<sup>th</sup> century theatre.

Certainly, Brecht's attack on the elusive theatre directly or indirectly influenced every Western country's theatre. In Britain, the effect became evident in playwrights John Arden and Edward Bond and some of the bare-stage productions by the Royal Shakespeare Company. Western theatre in the 20<sup>th</sup> century, however, has proved to be a cross-fertilisation of many styles (Brecht himself acknowledged a debt to traditional Oriental theatre), and by the 1950s, other approaches were gaining influence. This book has provided the details about the above factors, but K.V. Akshara has not focussed on the impact of Brechtian theory on modern Kannada theatre even though I have got some valuable information on the perception of Epic theatre in Kannada.

*Ranga Prayoga* by K.V. Akshara has provided brief information about Brecht's view on acting. This book introduces Production: Creating Theatre Onstage, Backstage, and Offstage defines the collaborative art of making theatre and the various job positions that go into realising a production. Beginning with an overview of the art and industry of theatre, the book shows how theatre has evolved through history. The book then breaks down the nuts and bolts of the industry by looking at each professional role within it: from the topmost position of the producer down to the gopher or production assistant. These positions are defined along with their respective duties, rules, and resources to obtain these jobs.

Brecht's work was prevalent in the 70s and 80s, but he is very fashionable today. His influence is still present in much of theatre, and many would argue that Brecht changed the face of modern theatre. Akshara depicted how Brecht's Epic Theatre



formulated an acting ideology in this book. He acknowledges this with several references to his ideology and explains how his acting method should be perceived.

Further, he elaborates it that Brecht's acting mainly focuses on the factors like breaking the fourth wall. The wall between the audience and actors on stage is broken. Rather than allowing the audience to sit passively and get lost in the show, the actors will sometimes directly address the audience with a speech, comment or a question - breaking the fourth wall. Short movie clips are put together, often to show factual events. Sometimes clips are edited to juxtapose each other, and sometimes the montages are used to highlight the issues Brecht is trying to communicate. Some of Brecht's work includes songs, music and dance. This helps to remind the audience that they are not watching real life. Sometimes, the songs are juxtaposed with lively, upbeat music but dark lyrics.

Narration is used to remind the audience that they are watching a story. Sometimes the narrator will tell the audience what is about to happen in the story before it happens because if the audience knows the outcome, they may not get as emotionally involved. Minimal set props and costumes to be used, Brecht believes the stage should be brightly lit at all times. That set should not be realistic, just suggestive. Moreover, actors should use minimal props, often only one per character. Also, props can be used in several different ways. For example, a suitcase may become a desk. Actors will sometimes come out of character, often at heightened moments of drama, to remind the audience that it is a piece of fiction that they are watching.

A placard or projection screen can give the audience some extra factual information. For example, it might say how many people have died in a particular war. Placards can also introduce characters in generic ways, e.g., 'mum,' or 'dad.' Placards are

also used to introduce a new scene or to tell the audience when one has finished. The actors may go into a freeze-frame to break the action. Sometimes it is done so that the audience can stop and think critically for a moment. Moreover, sometimes, the narrator can speak so that an actor can come out of character and perhaps break the fourth wall.

He invented many other techniques, but these are some of his most famous. These details are helpful for me to analyse how Brecht's concept of Epic theatre has brought in the performance level in contemporary Kannada theatre. However, K.V. Akshara has not focused on contemporary Kannada theatre actors, directors, and technicians.

*Tondumevu* (9<sup>th</sup> volume) is the overall Comprehensive Writings series of senior author K.V. Narayan published in 10 volumes. Kampalapura Veeranna Narayana, also known as KVN, is a linguist, professor of Kannada language and literature, and literary critic. This 9th volume contains more than 37 articles on Education, culture, society, Drama, Cinema and literature. In the section on Drama and Cinema, he has written the article on the nature and significance of Contemporary Kannada theatre and cinema. As for my research work, I got two significant articles on Brecht concerning Kannada theatre. *Brecht Mattu Kannada Rangabhoomi* and *Epic Theatre Swaroopa Mattu Paaramparika Rangabhoomiya Lakshana*. These two major articles have valuable insights into my studies.

In the article, *Brecht Mattu Kannada Rangabhoomi* KVN insists that Dr. Shivarama Karanth has introduced biographical details in his short article about Brecht in his book *Bala Prapancha* published in 1936. Here Karanth's only intention is to introduce the world's most influential personalities to students. He has not intended to introduce him in the critical approach to his works. Even though we can see it as the first

reference, Brecht's works entered Kannada theatre during the 1970s when the Samudaya movement was very active. Brecht became a role model. The search for new motifs of creating social identities by the theatre activists, who thought that the narrative of theatre must have a social bearing, Kannada theatre, which was till then by and large individual-centred, transformed to community-centred plays. These activists did not accept the archaic expression that the world is a stage, but they transformed it into part of the world. The political resurgence created due to this shift in expression resulted in different cultural manifestations. Samudaya's first play, *Huttava Badidare* by KVN is based on Samsa's *Vigada Vikramaraya*. Here kingship is re-examined from the point of view of proletarians. The social hierarchy is questioned and readjusted in the design of dramatis personae. The murky politics of the palace is discussed on street corners. The historical distancing created by the fictional space enables one to understand the immediate reality. Prasanna's production of *Huttava Badidare* had too much traditional linkage. The music (by B.V. Karanth) and the design reminded one of the traditional theatres, but the significance of the design lies in readjusting the traditional art to the immediate social reality. In the popular version of historical plays, the emphasis was given to proclaim regional or linguistic chauvinism, and the hierarchical structure of feudal society was religiously maintained without raising any questions. However, in *Huttava Badidare* the centre-periphery nexus is broken, and the marginalised characters are foregrounded. This shows us how Brechtian techniques influenced modern Kannada dramatists. In this perspective, to understand the relationship between Brecht and modern Kannada theatre, I got some valuable points to assess the impact of Brecht on Modern Kannada theatre.

Another article *Epic Theatre Swaroopa Mattu Paaramparika Rangabhoomiya Lakshana* by KVN depicts the nature of Epic theatre. The idea of objectivity and the absence of empathy developed into a concept of theatre called **Epic theatre**, as opposed to what Brecht referred to as **Dramatic theatre**.

The dramatic theatre has a plot or story. We go to the theatre expecting the plot to be laid out before us and all issues to be resolved at the end. Epic theatre does not attempt this neatness. The narrative starts and ends, leaving issues unresolved, confronting the audience with questions about what they will do. Ideally, Epic theatre will be an inspiration to action, whereas Brecht thought Dramatic theatre was entertainment. Dramatic theatre, in his view, should engage the audience in an **emotional** experience only for their time in the theatre.

Scenes are **episodic**, which means they stand alone and are constructed in small chunks rather than creating a lengthy and slow build of tension. Dramatic theatre has a **linear narrative**, meaning its events happen in chronological order. Epic theatre often has a **fractured narrative** that is non-linear and jumps about in time.

Epic theatre also shows an argument. It is a clear political statement. The audience remains objective and watches a **montage** or a series of scenes. Standing outside the action emotionally, the audience can objectively study the story and recognise social realities. These are the significant views about epic theatre and traditional theatre. This book is one of the significant sourcebooks for theatre students and researchers about understanding Epic theatre. It mainly focuses on the unique reference of Modern Kannada theatre, reflecting some valuable insights on Epic theatre.

In the play, *Anke Tappida Arturo Oi* Translator K.V. Narayan Swamy has written his view in the author's words section as, "Bertolt Brecht Introduced to Kannada theatre during 1970-71. The repertory of National School of Drama New Delhi has performed *Three Penny Opera* and *Caucasian Chalk Circle* Dramas in Hindi at Ravindra Kalakshetra of Bangalore. The actors who starred in those dramas grew into India's most prominent actresses for decades as I remember B. Jayashree Devi, a well-known theatre personality of Kannada, also being in the team. Later, Becht's plays were translated into Kannada and performed in various places of Karnataka. My friend C G Krishnaswamy, who has entered the theatre field with his strong fascination with Brecht plays, ideology, and theories, suggested that I bring the drama "*The Resistible Rise of Arturo Oi*" to Kannada during 1990. A few weeks ago, I saw some friends in Bangalore playing an English version, so I agreed to translate the play. However, as the days passed, I found myself not fine and delayed the assignment CGK got angry, and CGK injected me into the job in many ways. Finally, after completing the translation, we, like-minded people, are gathered at Ravindra Kalakshetra for reading. After listening to the script, they did not show such excitement as I expected. CGK assumes this because the story takes place somewhere in Chicago, so it may not be relevant to our audience. So, he asked me to adapt the play, then I adapted it as *Anke Tappida Shankaralaalaa*. The dialogues of the play here are the same as in the original. However, we do not know where the story takes place. Whatever it may be, CGK is responsible for this. Now he is no longer with us. A few years later, one of my friends Lingadevaru Halemane from Mysore, also translated the play. That, too, was onstage.

Brecht wrote the play during the Great Depression that the United States faced in the third decade of the last century. He wrote it in keeping with the context of depression. His goal is to portray the strategy of the mafia's who took control of market forces, and he wants to depict how Capitalism has bowed its knees to this mafia. This play brought Kannada during the first year of Liberalisation in Karnataka. However, it is more relevant during this emergency period of Karnataka." If we analyse the words about Brecht by K.V. Narayanswamy, we get information about the period of Brecht's introduction to Modern Kannada theatre.

Further, I got information about how Theatre directors forced the dramatists to translate plays of Brecht into Kannada. The cultural Jathas of Samudaya pointed to the emerging social changes, the political consolidation of the marginalised community. This was the beginning of Samudaya. During the days of the Emergency, there was turmoil and confusion everywhere. Samudaya produced politically vibrant plays and gave a new dimension to the mass movement. Directors like Prasanna and C.G. Krishnaswami were responsible for the growth of this theatre of commitment. The period of Emergency also was responsible for the growth of political consciousness in Kannada theatre. These views show us how Kannada theatre received the ideology of Brecht through his theatrical conventions.

*Matte Matte Brecht* (poems of Bertolt Brecht) selected and translated by U.R. Ananth Murthy. He is better known for his path-breaking fiction, and daring socio-cultural criticism is also a significant poet. In 2009, he brought out his fourth collection of poems Abhaava, besides bringing out translations of selected poems of Yeats, Rilke, and Brecht, each with a critical preface and explanatory notes. Poetry to

Ananth Murthy, as he states in his introduction to *Abhaava*, is something that possesses him like a spirit periodically. He writes what he calls in Kannada 'gapadya', a kind of poetry that exploits conversational rhythms and everyday language. His latest collection contains 18 poems, of which six are translations of Brecht, Rilke, Edwin Muir and others. This anthology of Brecht's translation by Dr. U.R. Ananthmurthy is helpful to assess the Brechtian ideology reflected through his poetry. He wrote a wide variety of poetry, including occasional poems, poems he set to music and performed, songs and poems for his plays, personal poems recording anecdotes and thoughts, and political poems. In the course of mobile, active and engaged life, the poems were the intelligent, compressed, adaptable and self-contained form for both his private and his public address. For many, the aspects of Brecht that have outlasted the black waters of time are his plays and his politics. With "The Collected Poems of Bertolt Brecht," the translator invites Kannada readers to discover Brecht, the poet. These poems published in Kannada are only about half of Brecht's musical output. However, they give a sense of the fertility of his new, unsentimental language and the breadth of subject and form. This book is a sourcebook to assess the range and qualities of Brecht's theatre.

Sha. Balurao's *Bertolt Brecht embattu Kavithegalu* is another major anthology of Kannada translations of Brecht's selected poems. In this book, Balurao explains Brecht's literary career both as a poet and Dramatist. Whether you love, hate or feel indifferent toward him, Brecht was a creative, influential, controversial and often contradictory man who is still relevant to the theatre today. This big book of poems could not be less obscure or difficult. The poems depict the socio-political condition of his period. However, beyond time and space it is relevant to our situation, especially of voice the

poetry of protest against war, fascism, prostitution, poverty, cruelty, and callousness has no more exemplary practitioner, whose work these formally faithful translations make almost as influential in Kannada from English as well as in German. These significant factors have provided valuable insights from my research perspective.

#### **2.4. Thesis and Research Articles about Brecht in Kannada Context and Semiotic-Analysis**

In the beginning period of my research, I visited University libraries to collect the data related to my topic. During this period, I have searched in Shodhganga to determine whether any research has been done on Brecht in Kannada. In Shodhgangotri, I have searched for a synopsis relevant to my topic. This search resulted in a positive way that I got some valuable thesis in the general context. However, no thesis was found on Brecht's influence on Modern Kannada theatre assessment. The thesis entitled "*Brecht in Kannada: Translation and Performances*" submitted by Raghavendra H.K., under the guidance of Dr. V.B. Tharakeshwar at the Department of Translation Studies in EFLU, Hyderabad. This thesis mainly focused on the translations of Brecht's plays. Within Translation Studies, theatre translation or drama translation as a particular translation area has been spoken about for nearly three decades now. This study looks at theatre translation and performances of the translated plays of Brecht in Kannada. It attempts to trace the trajectory of translations of the plays of Brecht and multiple versions of the same plays; almost all of them have been translations carried out to be performed on stage. This thesis has not looked upon the influence of Brecht on any aspect.

This project has been able to trace twenty-eight translations of the plays of Brecht in Kannada, out of which twenty are published, and eight are unpublished. After several



years, sometimes decades later, even the published plays were published after successful performances. The connection between Brecht and Kannada theatre came to be established in the 1970s, the decade of social transformations and turmoil in the Kannada publishing sphere. This was when the Left movement (both Marxist and Lohiaite versions) became prominent in the Kannada public sphere on the cultural front. In literature, we see the rise of Dalit and Bandaya movements, followed by the rise of Muslim and Women's voices. There seems to be a perfect match between the plays of Brecht and the socio-political context of Karnataka in the 1970s and 80s. This project has two main questions, and it is analysed as follows.

The first question is, how did this match between the socio-political context of Karnataka and the plays of Brecht happen? This will be answered by undertaking a comparative study of the selected plays of Brecht in English and Kannada. In Kannada, most of the translations use domestication techniques to bring out this parity between the ideological concerns of the plays of Brecht with that of the Kannada public sphere. Even in those translations where domestication technique is not adopted at the level of the play but only at the local/particular level, such as at the level of words/concepts, there is an attempt to bring parity between the two contexts. All these are examined in four main chapters which present this analysis, the chapters being chapter 4, which looks at the question of multiple translations of two selected plays of Brecht; chapter 5, where we look at the multiple unpublished translations of two selected plays of Brecht; chapter 6 where we look explicitly at how songs are translated in two selected plays and their multiple versions; and chapter 7 where we look at other translations of the plays of Brecht. In order to understand this question, the required data is also culled out from paratextual elements in terms of when and how the translation was commissioned, where

it was performed, organisations/ individuals involved in translation and performance etc. Thus, what triggered the translations of Brecht in Kannada and what function the translations/performances served in the target culture are analysed.

The second question that this project explores is the question of theatre translation and its nature. For this, the translation of Brecht's plays is divided into three main categories: Published, Unpublished and Songs. The chapter that looks at published plays has looked at the time gap between the translation/performance and publication. This gap is a unique feature of the translations for staging/performing a play. In the chapter that looks at the unpublished plays, my attention is on the jottings, comments, scribbling that the manuscript or the type-script contains, as that reveals a lot about the adjustments/modifications that a translation undergoes for performance. In these jottings, we also sometimes find stage setting, movements of the character marked by the director. Song/music is culture-specific, and they always have a performative dimension. Thus, a chapter is devoted to looking at the translations of songs. In the translation of songs, he has encountered that the songs are translated not by the main translator but by others; sometimes, they are noted poets in the target language, thus rendering the translation of plays as a collaborative venture through the title pages that do not mention these collaborations. Sometimes musical notations (Raaga, Taala) are also mentioned along with the songs in the manuscripts.

The first chapter briefly introduced the project, collected data, and methodological issues. It also contains a note on the scope of the current project. The second chapter is a chapter that summarises earlier literature on the two questions that this project is probing; apart from that, it also talks about Brecht in a pan-Indian context by using secondary

sources. The third chapter constructs the history of German translations into Kannada and also carries statistical analysis of the translations from German into Kannada in terms of Genre, Author, and Texts as variables. Chapters 4 to 7 document the analysis of the translations in terms of published translations, unpublished translations, songs and other translations. Chapter 8 is a concluding chapter. This dissertation also contains at the end a list of plays in Kannada translation of Brecht, a few of the reviews of the performances, 172 photographs collected during the fieldwork, mainly of the performances of the plays of Brecht in Kannada as Appendix. The Appendix also has three versions of the songs (English, Kannada and Kannada) from two plays analysed in chapter number 6.

I have keenly analysed the thesis to look at how it is different from my work. Here the researcher seemed to focus only on translations of Brecht's plays, but not much work has happened on his impact on modern Kannada theatre. As it is discussed in the introduction, it justifies the need to investigate the significance of Brecht's impact on modern Kannada theatre. My research uses a semiotic perspective to explore Brechtian influence and impact on modern theatre in general and, in particular, Kannada modern theatre. This research adopts semiotics to carry out this particular research and its analysis. The concept of 'theatre semiotics' has already been established to explore socio-cultural and literary perceptions and understandings. The famous Italian philosopher, semiotician and fiction writer Umberto Eco rightly pointed out that 'every human activity is a semiotic act'. This proposition substantiates this research to analyse Brecht's influence on modern Kannada theatre. However, Brecht and his plays, ideology, and theoretical assumptions are considered in this research to establish and understand whether modern Kannada theatre is influenced by Brecht as a whole or partially or not at all.

These arguments appear to be sign systems in every socio-cultural and literary situation. Therefore, semiotics is the effective methodology to analyse the impact of Brecht, not only on modern Kannada theatre but also on cultural ethos. If we analyse the review of his thesis, we may conclude that both theses are not related in any manner because their title and chapterisation are entirely different from my research work.

I have also reviewed the books, which provide complete detail about semiotics and theatre semiotics to do semiotic analysis. This research adopts semiotics to carry out this particular research and its analysis. I have referred to a book, '*The Semiotics of Theatre and Drama*' edited by Terence Hawkes to understand the concept of 'theatre semiotics', which has provided me with significant insight into the semiotic analysis.

My Guide suggested that I go through with the thesis entitled *Yakshagana, a Semiotic Study* by Dr. Guru Rao Bapat. He mainly focused on analysing *Yakshagana* from a semiotics perspective in this work. Here researcher has employed semiotics on Karnataka's most ancient traditional performing art form.

The traditional theatre forms and performing arts of India have recently attracted national and international attention. Folklorists and theatre practitioners have been evincing a keen interest in India's multifarious forms of folk performing arts. If folklorists are studying these forms as examples of folk culture and performance, theorists and practitioners of theatre are trying to find an alternative to the proscenium bound realistic theatre of the west.

This project employs semiotics for the study of *Yakshagana* and its significatory system. The present work has used semiotics, which has emerged as one of the most

important theoretical perspectives for studying meaning systems and communicative processes.

Therefore, to analyse the social significance of *Yakshagana*, this study has also leaned heavily on the performance theory that has emerged as one of the major modern approaches to the study of performance in folkloristics. However, the application of performance theory does not mean a shift in the theoretical perspective of this study. Performance theory has evolved as an approach specific to folkloristics, but it has been influenced by semiotics in general and especially by the works of Mikhail Bakhtin, Roman Jakobson and Petr Bogatyrev. Performance theory has redefined many concepts of semiotics, especially in laying equal emphasis on *la langue* and *la parole* and in viewing folklore 'texts' as socially situated and emerging in the performance itself.

I got some valuable insights to analyse theatre from a semiotic perspective. So, I have referred to this work to understand semiotics to analyse the impact of Brecht on Modern Kannada theatre.

*The Semiotics of Theatre and Drama* by Keir Elam is an excellent work on semiotics to analyse performing art. The late twentieth century saw an explosion of interest in semiotics, the science of the signs and processes we communicate. In this study, the first of its kind in English, Keir Elam shows how this new 'science' can provide a radical shift in our understanding of theatrical performance, one of our most prosperous and most complex forms of communication.

Elam traces the history of semiotic approaches to performance from 1930s Prague onwards and presents a model of theatrical communication. In his study, he touches upon

the 'logic' of the drama and the analysis of dramatic discourse. This edition also includes a new postscript by the author, looking at the fate of theatre semiotics since the publication of this book, and a fully updated bibliography. Much praised for its accessibility, *The Semiotics of Theatre and Drama* remains a 'must-read' text for all those interested in analysing theatrical performance.

*The Semiotics of Theatre* by Patrice Pavis is also another essential research article that is very useful to incorporate semiotic analysis. This article is reprinted with permission from the French original published in *Versus* (No. 21, 1978). It is one of several papers published dealing with five specific questions Marco de Marinis on the semiotics of theatre. Tjaart Potgieter translated the version which appears. I got some valuable insights from this paper.

## **2.5. Conclusion**

As one of the most influential figures in theatre, Bertolt Brecht has stamped his legacy in world theatre. His search for a new kind of theatre made his theatre a modern avant-garde which has left its traces in post-modern theatres. Numerous studies have investigated the impact of Brecht on modern Kannada theatre. However, these researches seem to be concerned with only general perspectives but not semiotic perspectives. This research attempts to find out the impact of Brecht on modern Kannada theatre from a semiotic perspective. This research investigates Brecht's epic theatre as a modern avant-garde and its influence on modern Kannada theatre. His epic theatre was, in fact, a revolt against the mainstream modern theatre in which Brecht openly declares that theatre should be 'political.' Brecht's theatre was so influential that it became a reference to the post-modern theatre.

This review of literature has helped me attempt my research to fill a gap in a particular area and attempted to achieve the hypotheses of the present research that seeks to examine the hypotheses as to define and problematising the notion of Brechtian impact on modern Kannada theatre; T]to examine the established assumptions regarding Brechtian impact on modern Kannada theatre; to evaluate why literary impact is taken as an academic pursuit to substantiate why the semiotic approach is significant for understanding theatrical realities; to bring out the pattern of responses of the theatrical audience regarding the borrowed modal in the Kannada situation.

## **Chapter-3**

### **TRANSLATIONS AND ADAPTATIONS OF BRECHT'S PLAYS IN MODERN KANNADA THEATRE: ISSUES OF SEMIOTICS**

#### **3.1. Introduction**

Before going further, it is essential to look at the semiotics and translation studies as a method of analysis in brief for the application of translations of Brecht's plays available in Kannada. Translation Studies emerged as a vibrant area of research in the 1980s. The cultural turn is responsible for the movement of translation studies into the interdisciplinary realm by moving away from merely comparing two or more different language pairs. With this, the discipline started expanding its scope to explore the cultures involved in producing and interpreting texts. From 1965 to 1975, discussions focused on the notions of equivalence between different linguistic systems; in the late 1970s, the scholarly engagements in the field focused on historical aspects of translation theory; in the 1980s, the debates were heated by the cultural turn, which led to post-colonial and gender-based approaches to the study of translation; and in the 1990s, majority of discussions focused on the translator's visibility and the academic status of it as a discipline.

As this chapter focuses on both the translations and adaptations of Brecht play in Kannada, it is essential to distinguish the relationship between translation and adaptation by examining differences, undercrossing and approximations between these two concepts for better understanding. Here we need a specific approach to translation and adaptation to assess the impact of Brechtian theory on modern Kannada theatre. In general, translation is simply a literal translation of content from one language to another.



Adaptation takes translation one step further and modifies the content to be culturally appropriate and accurate. This notion seeks to provide room for thinking about the concepts of "translation" and "adaptation" as results of differences between languages and cultures, as well as of discursive practices which constitute their boundaries, particularly in the translated and adapted dramatic texts. Dramatic art has been considered mixed art, with the dramatic text as literature and the production as performing art. It is possible to consider dramatic texts as literature only. Numerous studies have focused on translation, adaptation, and interpretation of dramatic texts. Their interdependence has been realised but never been systematised. The term translation is generally used to communicate between author and reader or spectator. It is also used for verbal communication. The term adaptation is used as the transposition into a stage production. The interpretation of the text through the performance would eliminate the hermeneutical divergence. Both possibilities involve interpretation: in one case, that of what the author intended to communicate, and in the other, that of what the audience's communication level is. All artistic interpretation is subject to historical change. Through the imaginary common denominator of interpretation, a play may be produced as belonging to all time.

The above analysis of the term's "translation" and "adaptation", as being made up neither of a univocal Identity nor of a clear-cut, absolute difference independent of any contextualization. We assume that boundaries between the two concepts are not intrinsic. However, concepts do not lack boundaries. The boundaries here are marked by their complex "re-dimensioning" in terms of discourses in which both concepts of translation and adaptation and the respective textual corpora they cling to are inscribed. To analyse

Brecht's impact on Modern Kannada theatre, it is essential to look at his plays' translations and adoptions in Kannada. This research adopts semiotics to analyse translations and adoptions of Brecht's plays in Kannada, so it is essential to clarify the 'semiotic analysis of translations and adaptations.

### **3.2. Semiotic Analysis of Translations and Adoptions**

Recently, a growing number of scholars have been studying semiotics as a research tool in translation. At the same time, the semiotics of translation or translation semiotics has been established as a theoretical approach in the collective volume *Routledge Encyclopedia of Translation Studies* (Baker 1998; Baker and Saldanha 2009). From the semiotic perspective, translation is studied as a purely semiotic act that involves the transition from one semiotic system (source language) to another (target language). As Susan Petrilli (2001, pp. 278-279) mentions, "[t]ranslation [...] is a phenomenon of sign reality and as such it is the object of study of semiotics." This semiotic act can be interlingual, intralingual, or intersemiotic translation. Translation scholars also adopt similar views. Susan Bassnett (1991, p. 13) mentions that "[a]lthough translation has a central core of linguistic activity, it belongs most properly to semiotics, the science that studies sign systems or structures, sign processes and sign functions." This perspective is best understood if translation, as defined by Julian House (2009, p. 4), is examined "[...] the process of replacing an original text, known as the source text, with a substitute one, known as the target text." The two terms "text" and "substitution" are fundamental in semiotics as they allow the translatability/substitution of every semiotic system/text for another. Such an approach to translation is mainly due to the multidisciplinary nature of semiotics and translation studies.

According to Petrilli (2003), translation exists between verbal and nonverbal languages and among different nonverbal languages. Translation simply cannot be constrained to the realm of linguistics but also inevitably involves the science and theory of signs or semiotics. The act of translation "is to interpret" and thus occurs wherever signs exist. Then translation must be understood as concerning more than just the human world, and that translative processes permeate the entire living world and biosphere.

"In a semiotics perspective, translation is studied as a purely semiotic act that involves the transition from one semiotic system (source language) to another (target language)" (Trifonas, 2015, p.4). "Translation [...] is a phenomenon of sign reality, and as such, it is the object of study of semiotics" (Ibid., p. 303). Bassnett (2002) mentioned that "although translation has a central core of linguistic activity, it belongs most properly to semiotics" (p. 13).

"To establish the role of semiotics in translation, one has to look at the concepts of translation and semiotics. Translation addresses aspects of communication and is concerned with the use, interpretation and manipulation of messages that are of signs; semiotics does the same" (Bezuidenhout, 1998).

Bertolt Brecht's play is one of the most translated plays of the twentieth century in English and in the other languages of the world, which has been widely analysed and criticised from different aspects.

Despite many essays and analyses on the translations of Brecht plays, it has never been analysed through its semiotic aspects. Hence this research attempted to investigate the signs in Kannada translations and adoptions of Brecht plays.

### **3.3. Brecht Plays and Screenplays**

Brecht created numerous plays and theatrical productions during his career. Brecht's groundbreaking directing style has been hugely influential to many directors and designers over the decades. He influenced the history of drama by creating epic theatre, which was based on the idea that the theatre should not seek to make its audience believe in the presence of the characters on the stage but instead made it realise that what it seems on the stage is merely an account of past events. Most of Brecht's best-known work was created between the late 1920s and mid-1940s. Even though he wrote 51 plays and screenplays throughout his career, 37 plays are considered significant plays produced both in German and in other countries through translations.

This chapter attempted to analyse the translations of Brecht plays in Kannada from a semiotic perspective. A study of the reception of a dramatic text by a theatre belonging to a different language and culture should ideally constitute research and analysis at many levels. No research study can claim to be complete, however. It can only aspire to focus on a few chosen areas and scrutinise data and documents for an answer. Here I do not aim at any kind of totality but propose to concentrate on specific aspects of the reception of Brecht in the Kannada theatre, especially translation and adaptation. I want to analyse the translated/adapted text from how Brecht's structure, the play's form, and his ideology and cultural codes exist in modern Kannada theatre. I will also discuss the attitudes that drama and literary critics have adopted toward Brechtian plays and adaptations in the Kannada language and present a glimpse of general audience reception. Finally, to assess the extent to which Brecht's approach to drama and theatre has

influenced Kannada playwriting and production, it is better to introduce the list of overall works of Brecht from German to English.

The below given table shows us the details of Brecht plays from German title to English version. This is helpful to assess the Kannada translations in proper way. Available translations are from English version not directly translated from German. To analyse the translation this detail provides valuable outputs.

<b>Sl. No.</b>	<b>Title name in German</b>	<b>Title name in English</b>	<b>Year</b>
01	Der Bettleroder Der tote Hund	The Beggar	1919/?
02	Trommeln in der Nacht	Drums in the Night	1918/1923
03	Die Kleinbürgerhochzeit	A Respectable Wedding	1919/1926
04	Er treibteinen Teufel aus	Driving Out a Devil	1919/?
05	Lux in Tenebris	Lux in Tenebris	1919/?
06	Der Fischzug	The Catch	1919/?
07	ImDickicht der Städte	In The Jungle of Cities	1921-24/1923
08	Leben Eduards des Zweiten von England	Edward II	1924/1924
09	Mann ist Marin	Man Equals Man	1924-26/1926
10	Das Elefant Dekalb	The Elephant Calf	1924-6/1926
11	Mahagonny-Songspiel	Little Mahagonny	1927/1927
12	Die Dreigroschenoper	The Threepenny Opera	1928/1928
13	Der Ozeanflug; originally Lindbergh's Flight Lindberghflug	The Flight across the Ocean	1928-29/1929
14	Badener Lehrstückvom Einverständnis	The Baden-Baden Lesson on Consent	1929/1929
15	Happy End	Happy End	(1929/1929
16	Aufstieg und Fall der Stadt Mahagonny	The Rise and Fall of the City of Mahagonny	1927-29/1930

17	Der Jasager: Der Neinsager	He Said Yes / He Said No	1929-30/1930-?
18	Die Maßnahme	The Decision	1930/1930
19	Die heilige Johanna der Schlachthöfe	Saint Joan of the Stockyards	1929-31/1959
20	Die Ausnahme und die Regel	The Exception and the Rule	1930/1938
21	Die Mutter	The Mother	1930-31/1932
22	screenplay	Kuhle Wamve	1931/1932
23	Die sieben Todsünden der Kleinbürger	The Seven Deadly Sins	1933/1933
24	Die Rundköpfe und die Spitzköpfe	Round Heads and Pointed Heads	1931-34/1936
25	Die Horatier und die Kuriatier	The Horatians and the Curiatians	1933-34/1958
26	Furcht und Elend des Dritten Reiches	Fear and Misery of the Third Reich	1935 38/1938
27	Die Gewehre der Frau Carrar	Senora Carrar's Rifles	1937/1937
28	Leben des Galilei	Life of Galileo	1937-9/1943
29	Was kostet das Eisen	How Much Is Your Iron?	1939/1939
30	Dansen	Dansen	1939/?
31	Mutter Courage und ihre Kinder	Mother Courage and Her Children	1938-39/1941
32	Das Verhör des Lukullus	The Trial of Lucullus	1938-39/1940
33	Herr Puntila und sein Knecht Matti	Mr Puntila and his Man Matti	1940/1948
34	Der gute Mensch von Sezuan	The Good Person of Szechwan	1939-42/1943
35	Der aufhaltsame Aufstieg des Arturo Ui	The Resistible Rise of Arturo Ui	1941/1958
36	screenplay	Hangmen Also Die	1942/1943
37	Die Gesichte der Simone I Machard	The Visions of Simone Machard	1942-43/1957
38	The Duchess of Malfi		1943/1943
39	Schweykim Zweiten Weltkrieg	Schweyk in the Second World War	1941-43/1957
40	Der kaukasische Kreidekreis	The Caucasian Chalk Circle	1943- 45/1948

41	Die Antigone des Sophokles	Antigone	1947/1948I
42	Die Tage der Commune	The Days of the Commune	1948-49/1956
43	Der Hofmeister	The Tutor	1950/1950
44	Die Verurteilung des Lukullus	The Condemnation of Lucullus	1938-39/1951
45	Herrnburger Bericht	Report from Hamburg	1951/1951
46	Coriolan	Coriolanus	1951-53/1962
47	Der Prozess der Jeanne D'Arczu Rouen, 1431	Joan of Arc	1952/1952
48	Turandot oder Der Kongreß der Weibwdscher	Turandot	1953- 54/1969
49	Don Juan	Don Juan	1952/1954
50	Pauken und Trompeten	Trumpets and Drums	1955/1955

Returning to the context of Kannada theatre, let us take a brief look at the general background against which Brecht's plays were translated and adapted and his ideas widely studied in the following subchapter.

### **3.4. Kannada Translations/Adaptations of Brecht Plays**

The translations of Brecht Plays in Kannada started during 1970's when there is a drastic growth and spread of the romantic movement in the modern Kannada literature. Brecht plays are introduced during 1970's in Kannada. The National School of Drama well known as NSD in Short form has brought two major performances in Hindi language, *The Mother Courage*. And *Caucasian Chalk Circle* are the two major plays. This is the major event because after witnessing these performances, Kannada theatre practitioners got inspired by the interesting methods of Brecht to react for the contemporary issues. They felt them very relevant to the situation and the translations of Brecht plays activated. In this way National School of Drama was the main reason for the Kannada translations of Brecht plays. Indo German Cultural exchange occurred due to

the performances of Brecht plays by NSD in various parts of India. In Kannada situation That was the right moment to Translate Brecht plays, as 'Samudaya' (The Revolutionary Theatre movement in Kannada) was in its peak moment. The socio-political context of India resembling the same condition faced by Brecht in his contemporary situation. In this context the translations of Brecht plays are need a keener sense of observation. *The Caucasian Calk Circle*, is the most translated play among the other plays of Brecht, it is may because of this reason we found multiple translations in Kannada. Brecht plays influenced the Kannada literature in various aspects. This study focussed on the tracing Brecht's influence by analysing the translations through semiotic perspective. The diversity of Brecht translations reflects the eagerness of translators through the multiple translations of the same play by Brecht. To analyse the above factors, it is better to look at the details of translations of Brecht plays in Kannada. Translators focussed on the stage performance of the play, rather than focussing on the literary work this liberty of the translators resulted in the effective adoptions of the play by the directors. To analyse the impact of Brechtian through translations and adoptions it is very important to glance the details of translations.

N S Raman was the first Kannada theatre student graduated in N.S.D and he has also translated Brecht plays. The first Brecht play to be translated was *The Aanemari* is the translation of Brecht's *Das Elefantenkalb's* English Version *The Elephant Calf* by N.S. Venkataram published by Sakshi Prakashana in 1971. This translation was attempted by a theatre artist to brought effectively on stage. The second translation was in 1976 *Rangoli Nyaya*, has been translated by B.R. Manjunath. This is the translation of *The Caucasian Chalk Circle*. It was translated once more in 1976 by G.N. Ranganthrao.



It was also translated by an eminent Kannada stage director Raghunandana S, as *Alamana Adbhutha Nyaya* in 1983. The same play has translated as *Dharmapuriya Balapadavrutta* by Gopala Wajapayi in the same year. This play made Kannada totally into eight Versions as *Caucasiada Sunnada Sutta (Childrens play in Kannada Version)*, *Thayi Mattu Makkala Kathe (Rupanthara)*, *Bidirumandala, Sunnada Suttu* by Akshara K.V., B.T. Desai, Kikkeri Narayana and H.S. Venkateshmurthy.

Samudaya activist and later one of Karnataka's leading Theatre directors, forced to translated Brecht's *Life of Galileo* as *Gelileo* in Kannada during 1976 by the academicians of English literature H.K. Ramachandramurthy and J.R. Lakshman. C. Veeranna translated *Mother* as *Thayi*. This play was again translated in the early 1983s by K.V. Subbanna, a founder of world reputed theatre group Ninasam. In 1983, *The Good Woman of Setzuan* was translated by K.V. Subbanna, a theatre scholar. Lingadevaru Halemane has translated the same play as *Dharmapuiya Devadasi* in 1988. There were two simultaneous translations of this play *SankanahattiChandri(Rupanthara)* *Sathyavantharigidu Kalavalla*. The first was by Ra.Sha. Lokapura, the second translation was by N.S. Venkataram. Two other Brecht plays that have been very popular with Kannada translator/adapters and producers are *The Three Penny Opera* and *Mother Courage and Her Children*. The Threepenny Opera is translated as *Mooru Kasina Sangeetha Nataka* by K.V. Subbanna, and the same play has been translated in the same name by N.S. Venkataram. *Lingadevaru Halemane translated Mother Courage. The Resistible Rise of Arturo Ui* translated as *Matash Raja* by Lingadevaru Halemane. The same play has been translated as *Aanke Thappida Arturo Uii (Aanke Thappida Shankar Lal* by K.V. Narayan. *Adho Lokadalli Lucalus* is the translation of *The Trail of Lucalus*

by Raghunandan S. *Brechtina Mooru Naatakagalu (Gosumbe Nyayapeeta/ Yahudi)* translated by C. Basvalingaia one of the significant Kannada theatre directors, from the English version *In Search of Justice/The Jewish Wife/The Informer. Thaledugidavanu Thaledugadavanu*, is the translation of *Der Jasager; Der Neinsager, He Who Says Yes, He Who Says No* by Raghunandan S. *Manushayaandre Manushayne* is translated as *Mann ist Mann, Man Equals Man* by Lingadevaru Halemane. *Puntilla, Herr Puntilla Und Sein Knecht Matti, Puntilla and His Man Matti* by Jasawanth Jadhav. *Kaigonda Kramagalu* is the translation of *The Measures Taken* by Raghunandan S. Recently Vaidehi a well-known Kannada writer has translated the play “*The Who he said yes The who he say no*” as “*Hun Anda Hun Hun Anda*”. All these collected data of translations shows us that among the 37 plays of Brecht 18 plays are available in Kannada.

Brecht plays on the Kannada stage were used to disseminate knowledge to support the socio-cultural movements of the 1970s and 80s in Karnataka. Kannada Theatre was in a new dimension by the origin of Samudaya for social activism. Kannada Theatre artists are attempting to reach their contemporary issue, so this is the significant resemblance we found regarding Brecht and his Ideology. This shows how his ideology was brought into the modern Kannada Theatre. Based on these factors, we can assess the impact of Brecht's ideology, but to find Brechtian techniques, it is essential to look at the plays translated in Kannada.

When we reviewed the available plays, we found some interesting elements that several translators translated in several versions. The following are several versions of Brecht's plays available in Kannada.

<b>S.No</b>	<b>Play</b>	<b>Versions</b>	<b>Published</b>	<b>Script</b>	<b>Not found</b>
1	<i>The Caucasian Chalk Circle</i>	8	5	3	
2	<i>The Good woman of Setzuan</i>	4	3	1	
3	<i>The Resistible rise of Arturo Uii</i>	2	2		
4	<i>The Trial of Lucullus</i>	1		1	
5	<i>The Three Penny Opera</i>	2	1	1	
6	<i>He Who Says Yes, He Who Says No,</i>	1		1	
7	<i>Man Equals Man</i>	2	1		1
8	<i>Mother Courage and her Children</i>	1	1		
9	<i>The Mother</i>	2	2		
10	<i>Puntilla and His Man Matti</i>	2		1	1
11	<i>The Jewish Wife and other Short Plays</i>	1	1		
12	<i>The Elephant Calf</i>	1	1		
13	<i>The Measures Taken</i>	1		1	
14	<i>Round Heads and Pointed Heads</i>	1			1
15	<i>The Life of Galileo</i>	1	1		
16	<i>The Exception and the Rule</i>	5	1	3	4

The above details show how Brecht's plays are translated in many versions. The translators seem to be more specific on the objective of the translation is considerably for the stage shows. Another interesting factor is that the demand of Theatre directors from various groups approached the academicians who has English knowledge to translate the plays for the sake of constructing the play for the local armature theatre groups and travelled the various places of Karnataka to react for the contemporary issues. This study looks at the selected translations for the sake of analysis. Instead of analysing all the plays its focus on two major plays which are translated in many versions.

### **3.5. Issues of Semiotic with special reference to the two major plays published in many versions - *The Caucasian Chalk Circle* and *The Good Women of Setzuan***

When we look closely at the details of Brecht's plays translated into Kannada, it is essential to know that not all of his plays have been translated into Kannada. Among the 17 translated plays, three plays are translated in more and more versions by many translators. Eight people translated his Caucasian Chalk Circle play. Five people have translated The Good Woman of Setzuan. Many people have translated the same play and have seen the highest performances. Given all these, the present study has been studied with a special background to see the prevalence of the Kannada dramas of Brecht in the context of the Semiotic.

Recently, a growing number of scholars have been studying semiotics as a research tool in translation. At the same time, the semiotics of translation or translation semiotics has been established as a theoretical approach in the collective volume Routledge Encyclopaedia of Translation Studies (Baker, 1998; Baker and Saldanha, 2009). From the semiotic perspective, translation is studied as a purely semiotic act that involves the transition from one semiotic system (source language) to another (target language). As Susan Petrilli (2001, pp. 278-279) mentions, "translation is a phenomenon of sign reality and as such it is the object of study of semiotics.

This semiotic act can be interlingual, intralingual, or inter semiotic translation. Translation scholars also adopt similar views. Susan Bassnett (1991, p. 13) mentions that "although translation has a central core of linguistic activity, it belongs most properly to semiotics, the science that studies sign systems or structures, sign processes and sign

functions". This perspective is best understood if translation, as defined by Julian House (2009, p. 4), is examined "the process of replacing an original text, known as the source text, with a substitute one, known as the target text". The two terms "text" and "substitution" are fundamental in semiotics as they allow the translatability/substitution of every semiotic system/text for another. Such an approach to translation is mainly due to the multidisciplinary not only of semiotics but also of translation studies.

Hence the above introduction defends how semiotic analysis is the best method to look upon the two principal multiple translations of published texts, of the selected two major plays. These plays are translated as experimental plays for the theatre students in some of the reputed theatre schools like *Ninasam*, *Abhinay Tharanga*, *MES Ranga Shale*. These plays are carried different local dialects of the Kannada, is the major point that Kannada audience warm heartedly welcomed and accepted them as local plays. This is the major clue that Brecht's ideology, reflected through the Kannada translations. It's the fact that Brecht's impact carried in to modern Kannada theatre at different level.

### ***The Caucasian Chalk Circle in Many Versions***

The play Chalk Circle is the most translated text in Kannada. There may be several reasons for it, but it's interesting to denote the fact that the subject of the play is more relevant to the current situation. This play has the scope beyond the time and space it's interesting to see what are the major aspects carried by the many versions in to the Kannada theatre. As this study focuses on the impact of Brecht on Kannada theatre it's important to note that how this play should bring in to the Kannada situation lets analyse the available scripts from the semiotic perspective. Before going further have a look on the versions carried in to Kannada.

The *Caucasian Chalk Circle* was written in 1944-45, while Brecht was in exile in the United States. This play is inspired by the German play *The Chalk Circle*, composed by Cla Bund, a German playwright written in 1925 based on an old Chinese play, and it is a beautiful and straightforward play that seems to have been written with no prejudice. The play *The Chalk Circle* attracted Brecht; based on this play, he has written the play *Cucuassian Chalk Circle*. Eventhough he has been motivated by the above play, he wrote it with his perspectives.

The play begins with a prologue where we have a singer and a chorus who narrate the play's events, expressing their viewpoints on various incidents and the nature of the characters of the play. We are introduced to a land dispute between the two parties in the prologue. Finally, it is settled in favour of those "who will use it (the land) most productively, the fruit growers, and not those who had previous ownership" (Bentley Eric., 1948: 2). This verdict foreshadows the future dispute over a child's claim by two mothers, one biological and the other surrogate, and its final "logical" (although not legal) settlement.

The play's main plot deals with the political unrest and a coup that results in the cruel slaughter of the governor of a province and the escapade of his wife for her life, hardly caring for her child. She does not forget to take expensive, luxurious things with her before her flight but does not take her child, leaving it at the mercy of her servant-maid. The play unfurls into succeeding scenes, and we see how the servant-maid tries to rescue the child from the dangers of political enmity. She even forsakes her ambitions and pleasures for the sake of the child, which is the daring of her heart.

As the play comes to a powerful position in Scene Five, we see the poor servant-maid (now a married one against her wishes) is under the fear of losing her much-beloved child. The biological mother of the child (the once-fled wife of the governor who returns after the political unrest is over) has filed a suit in the court of law claiming the custody of the child because she cannot access and enjoy the family inheritance and wealth without the guardianship of the child. A loose headed man who once sheltered the Grand Duke during the coup now acts as the judge and dispenses justice according to his whims and fancies.

However, he confirms that the poor, depressed people will get justice against the wealthy and greedy rich. He ultimately decides to settle the case of the "ownership" of the child by a 'chalk circle test', drawing inspiration from a Chinese play of the 13<sup>th</sup> century where a chalk circle is drawn, and the two 'mothers' are asked to pull the child with full force and one who gives in lose the child. Here too, the same technique is employed. As the servant-maid, contrary to all expectations, declines to pull the child as she cannot bear the thought of hurting the child, against the real, biological mother who does not hesitate to do so (for the sake of wealth), the judge settles the guardianship in favour of its surrogate mother, the servant-maid, and dismisses the claim of the real mother, despite temptations from the latter for a huge amount of bribe. The play ends with the victory of the common folk over the wealthy and greedy rich, and it relates to the settlement of the land dispute in the prologue.

His friend and admirer Eric Bentley translated the play into English in 1948. It gained immense popularity in its original German and translated English versions. This play is considered one of Brecht's most celebrated plays because of its record-breaking stage performances cutting across the differences of time and space.

Bertolt Brecht's *The Caucasian Chalk Circle* has been translated into Kannada eight times. Four of the eight versions are published, and the remaining are unpublished scripts for production. Here I am giving a list of published texts for reference.

*The Caucasian Chalk Circle* - G.N. Ranganathrao (Translation in 1976 Publication in 1980)

*Rangoli Nyaya* - B.R. Manjunatha (Translation in 1976- Publication in 2011)

*Dharamapuriya Shwetha Vrutta or Balapada Vrutta*- Gopala Wajapayi (Translation in 1984 - Publication in 2014)

*Sunnada Suttu*- H.S.Venkateshamurthy (2002)

Let us examine each of these translations. When discussing this translation, keep in mind that it's geared toward youngsters. *The Caucasian Chalk Circle*- **G.N. Ranganathrao**, was the initiative taken to perform Bertolt Brecht throughout India by the newly formed N.S.D. The repertoire team under Ebrahim Alkazi made the theatre directors think in a new way adapting/ translating the plays of Bertolt Brecht into the regional languages of India.

G.N. Ranganathrao translated the play for the Local Kannada team Nataranga. In this translation, we found that the characters' names remain the same as in the German context. The semiotic transformation process occurred here by the translator's attempt through the English version. Here, the translator has made several changes to make it for local context; it is exciting to denote that the play's subject remains the same here - the play's central theme is hardly connected to the Kannada people.

B.R. Manjunath's *Rangoli Nyaya* is an exciting translation for both performances and as a literary text. The play's title suggests how *Rangoli* is used in the Kannada



context. The term 'Rangoli' represents a traditional holy picture drawn by the ladies. Traditional Indian women put Rangoli early in the morning while devoting the god. It is a holy act. Here translator tried to replicate the importance of women in the Kannada context. This title must be the feminist approach to represent the necessary condition of our traditional mindset about the people. This title Rangoli Nyaya upholds the problems in our judiciary system. Our judiciary system needs evidence to give judgement. They highly depended on the witness. Even the judge knows who the victim is; he cannot punish. He needs to wait for the proper evidence brought by the public prosecutors to make the judgement.

Rangoli Nyaya reflects the land reformation movement in Kannada. Hence it is exciting to denote that the audience enjoys the performance till the date, with the productions of many armature teams.

Another major Translation is Gopala Wajapayi's Dharmapuiya Shwetha Vrutta. This play is a folkloristic play translated in the 1980s; here, *Balapadvrutta* shows us another exciting term used in Kannada as a title of the play. Balapa is nothing but a chalk piece used to write on the blackboard, but here in the context of the play, it is the main thing that represents the idea of the perfect legal system. Our legal system is completely based on the evidence; without getting a proper witness, one may not logically construe the judgment. Then *Balapadvrutta* is the literal translation of Chalk circle, but the cultural context is very appropriate. Nobody could feel aquard while listening to the title of the play. The Nome of the village has not been carried as it in the original. In the original Caucasia is the village's name where the story took place. In *Balapadvrutta* the name of the village and characters remains the same.

Here we have nothing to do with the German name as English translates them to Kannada. While reading the play, we never felt its unknown to us because of the German names translated as it is. These details show us how the play signified the Kannada context. The translator was localised the play by inspiringly adapting it as local folk-art form Jogyara data (A well-known folk-art form popularly used in the northern Kannada Districts). Here translator adapted the Narrator as Fakirappa and Jogirappa. The dialect used here is from Dharwad and Belgaum, so the translator has also changed the name of the significant characters Grusha and Siman as Malli and Chenna and Ajjappa, respectively, as a grandfather. The above factors show us how cultural codes are signified into the Kannada context brought through English and German.

'*Sunnada Sutu*' is another translation of Caucasian Chalk Circle. The translator H.S. Venkatesh Murthy adapted it as a children's play. He is a well-known poet of Kannada, so the translation seems like a musical play. Sunna is also another name of Balapa, which is used to write; again, the title perception by the translator felt the same as done by the other translators. *suttu* is nothing but a circle. Here we found the importance of musicality as the play is especially translated for the children's theatre workshop. To open the play, H.S. Venkatesh Murthy used an interesting technique as it is in the original play. In *Sunnada sutta* translator open the play with a well-known local story about Siddartha and Devadatta; they sue to quarrel for a bird. Siddartha protected and nurtured the bird, and Devadatta hit the bird while hunting. Both of them goes to quarrel that the bird belongs to. At this moment, the school teacher started to narrate the story. The bird is the metaphor of Michale, the small boy protected by Groosha, after facing all the difficulties. Here Natilla and Grrosh are represented by both Devadatta and Siddartha. The play opens with a song by school children. The play seems like a musical play.

Brecht's poetic strength signified into Kannada through the poem translated by H.S.V. in the play.

The social hierarchy and discrimination showed beautifully in Kannada; the below stanza of the poem is used here to analyse the semiotic transformation.

Baritiro Doreya Nodamma (Look at the arriving King)

Nodavana Teevi Gammathu (Look at his Royalty)

Yakishtuzabardasthu? (Why they are having such a dominant power?)

Pudyalunamagenu Gottu? (We are very ordinary people how would we know?)

Doremandi embaudashtu matra gottu (They are ruling power; this is only we know about them)

The above line is a better example of the significance of Brecht's ideology. His Marxist perspective has brought here the robust ideological discourse into Kannada.

The above factors show us the impact of Brecht carried on modern Kannada through the translations. Let me take these translations one by one and analyse them in their publication rather than their translation/performance date except the fourth one. As it is a translation explicitly made for the children, this will be discussed at the end.

Brecht's *Caucasian Chalk Circle* was translated into Kannada by G.N. Ranganathrao for Nataranga theatre troupe: founded by C.R. Simha, a veteran theatre director and actor. He started the theatre group Nataranga in 1972 along with Lokesh and Srinivas G. Kappanna (Theatre activist and administrator who was also the chairman of State Nataka Academy) and staged plays such as *Tughlaq*, *Sankranti* and *Kakanakote*. He became a Bangalore Little Theatre and directed and acted in Kannada

adaptations of *Midsummer Night's Dream* and *Othello*. He also directed and acted in many English plays written by Moliere, Bernard Shaw, Edward Albee and Neil Simon.

In 1979, Bertolt Brecht's 80<sup>th</sup> year birthday celebrations laid the atmosphere for Nataranga Theatre to perform *The Caucasian Chalk Circle* as an experimental play. The enormous response from the audience led to the publication of the play in 1980 by Sneha Prakashana. After four years, the script got printed. Here we can look at the gap between the translation/first production of the play and the print publication of the translation. In this case, the translator has taken four years to publish, and meanwhile, the translator and the director have changed the script concerning the performance to suit the audiences. The translator feels that the notion of fidelity is unanswered beyond the text because the script has many versions of stage performances. However, these transformations in the translation are not available for us to study/analyse the variations during translation/publication.

In the preface, the translator G.N. Ranganathrao recollects his memories of Brecht through the performances of *The Caucasian Chalk Circle* and *Three Penny Opera* at Ravindra Kalakshetra in Bangalore by National School of Drama in 1973, and he further talks of the Brechtian influence that made K.V. Subbanna inspire and appreciate the translation. In addition, and he recalls the help made by J.S. Sadashiva in comparing the translation with the original text and the suggestions given by B.V. Vaikuntaraju, Deshakulakarni, and M.N. Vyasa Rao. He also thanks C.R. Simha, Srinivas G. Kappanna, Ashwatha, and Srinivasan for making it a successful stage play when it was first staged on 15-03-1979.

The translator acknowledges the Branch Manager, S. Gururaj, The State Bank of Mysore, Chikpet for the loan sanctioned to print the translation/ publication of the text, the German Democratic Republic, Maiko and H.M.T. companies, which acted as agencies by providing advertisements for promoting the play. In collaboration with the Theatre Center, Central College, Bangalore Little Theatre showed more interest in the publication of the text. The translator also remembers the support and the appreciation given by the Theatre personalities such as Nataranga's Srinivas G. Kappanna, Rangasampada's R. Lokesh, All India Indo-German Democratic Republic Friendship Association Chief Secretary N.L. Guptha, his friends Puvyashri and B.S. Chandrakala. The play's publication includes a brief note on Brecht life and his works written by Ka.Vem. Rajagopala, a professor of Kannada, director and translator, besides acknowledging him as the motivator behind the functioning of Samudhaya of Prasanna in Bangalore. Here in the text, he briefly describes the life of Bertolt Brecht, which includes a detailed note of his life and works and his views on Epic theatre, the alienation effect etc.

On the translation part, the translator G.N. Ranganathrao asserts that his translation is not literal, though many can find differences between the translation and the original. While translating, he has taken more autonomy by creating the characters to speak, particularly Kannada, to suit the audiences, and in addition, he feels that the translation should not be a shadow of the source text. Besides, he mentions that his translation does not lose the original text's leitmotif, context, and tempo. The publication of the play includes a brief note written by Ka.Vem. Rajagopala on the context of *The*

*Caucasian Chalk Circle* and also about the Brecht plays in translations that were staged in Kannada so far, such as:

- 1) *Aanemari (The Elephant and the Calf)*,
- 2) *Satyavantharigidu Kaalavalla (The Good Woman of Setzuan)* by N.S. Venkataram,
- 3) *Thayi (The Mother)* by C. Veeranna,
- 4) *Aapavada Mattu Niyama (The Exception and the Rule)* by Ka.Vem. Rajagopala.

The play was performed successfully, foregrounding the themes of exploitation, justice, war and peace, ownership and belonging, hatred, poverty, land and borders, the difficulty of choice, sacrifice, reason and instinct, money, communism and capitalism, religion, love and compassion. Thus, these issues were in tune with the concerns of the social movements that are prevalent in Karnataka now.

Bertolt Brecht's *The Caucasian Chalk Circle* opens with a singer, where he begins with a song to tell the story of chalk circles. In contrast, in the Kannada translation, G.N. Ranganathrao used the technique of Bhagavatha for reciting the story of the chalk circle. At the beginning of the prologue, the singer in the original text sings a poem of 17 lines, but in the translation, the translator gives an elaborate explanation of about 43 lines in the form of a poem to describe the glory of Georgi Abashwili, the Governor.

In this play, Brecht uses the physical/occupational description as the name of a character. There are 46 characters in the play. All the characters have been retained in the translation. Translator slightly changes the names of the characters for better understanding, such as the Limping Man as 'Kunta' (handicapped in Kannada), Blackmailer as 'Vanchaka' (cheater in Kannada), the peasant translated as 'Okkalugitti' (tenant in Kannada), the Invalid as 'Ashaktha' (a weak person) etc. The translator has

retained the settings of Caucasia instead of opting for localization. The number of Acts/Scenes also remains the same.

The translator sets the locality and the play's scenes as it is in the original text, whereas the songs in the play are translated literally.

### ***Rangoli Nyaya* - B.R. Manjunath**

*Rangoli Nyaya* is an adaptation by B.R. Manjunath, a scientist by profession. He translated the play in 1974 and staged it for the Golden Jubilee celebrations of Mysore Association of Mumbai in 1976 with 75 artists. After several performances, the play in 2011 by Abhijit Prakshana, Mumbai.

In the preface, he recalls how he got the idea of translating and adapting this play and talks about Samudaaya Prasanna's direction of the play *The Galileo*, translated by J.R. Lakshmanrao in collaboration with H.K. Ramachandra Murthy. He states in the preface that the theme of the play revolves around the custody of a child; the child should be given to those who take care of him. Similarly, the custody of land should be with the farmers, not in the hands of the landlords, as farmers are the ones who till the land. Thus, a play based on a folk tale resonates with the land reforms movement that raised a demand for land to the tiller in 1970/80s Karnataka.

The translation also includes a note by G.N. Upadhyaya, Head of the Department, University of Mumbai, and the secretary of the publishing house Abhijit Prakashana, Mumbai. In his note, G.N. Upadhyaya recognizes the translator B.R. Manjunatha by commenting about his multi-talentedness as he performed the roles of an actor, a scientist, a director, a theatre person, and in addition, he was an active life member for Mysore Association of Mumbai. Besides, Upadhyaya gives us a brief note on the

translator's efforts in directing and adapting texts such as Triveni's novel *Apaswara*, and *Apajaya* adopted as *Bisilgudure*, Masti Venkatesh Iyengar's story *Chennamma* as *Chendakaalooru*. Furthermore, his Folklore writings styled dramas *Naa Devrun Nodbeku*, *Rangoli Nyaya*, *Belli Bailu*, *Hoogi Dadalli Hoo Aralihudhu*, *Heera*, *Bonus*, *Sankar*. He was also a recipient of the Karnataka Nataka Academy Award, the prestigious award in theatre. Upadhyaya also remembers the play and its several performances. He also lauds the efforts taken by Manjunath in collaboration with K. Manjunathiah in bringing the script to print.

In the preface, written by Bharathkumar Polipu, there is a discussion of the consequences that framed the portrayal of Brecht's *The Caucasian Chalk Circle* as a political and social drama, where the characters underwent several changes within the realm of hypocrisy and power in society. He quotes from G. Rajashekar's book *Brecht: Ondu Kiru Parichaya*,

*The Mother* Brecht's play translated as *Thayi* by C. Veeranna in 1970 and about the performance of Brecht's play *The Life of Galileo* in London; a critic's impression that the relevance of Brecht and his plays are still relevant pertinent to the present condition. The first version of *The Life of Galileo* was staged as a reaction to the rise of fascism, and the second version was a response to the atom bomb and Adolf Hitler's Nazi rule. Now also we can relate Brecht's ideas as a response to the cry of democracy in the society (Manjunath B.R., 2011:5).

Bharath Kumar Polipu emphasises the necessity of Brecht's ideas of Epic Theater, Alienation effect and Socialistic Theatricality. As in Kannada Theater, Prasanna's direction of the play *The Galileo* translated by J.R. Lakshmanrao and H.K. Ramachandra



Murthy for the Samudaya theatre troupe toured all over Karnataka state, as a response to the emergency, political instabilities, corruption in the administration, dictatorship in the Indian subcontinent etc. He also gives us a list of Brecht's plays that were directed and translated into Kannada by K.V. Subbanna: *Thayi*, *Sejuvan Nagarada Sadvi* and *Mooru Kaasina Sangeetha Nataka*.

On the translation part, B.R. Manjunath has adapted the play into folklore form by situating it in a rural village, where he mentions the land dispute between two villages, namely, Hirihalli (Big village) and Kirihalli (Small village), where they abandon the village due to Plague disease instead of War in the original text. To solve their land dispute, both the village people decide to consult the Gram Panchayat chairman Mallapur Nanjegowda, who stays at Kirihalli. It was nightfall by the time they reached Kirihalli, making them stay back in the Kirihalli village. In the meantime, the main story begins with a group of Daasaraata artists performing *Rangoli Nyaya* play through singing Ballads. The translator has changed the character's name to suit the audience of the translation, Grusha as Malli, Azdak as Huchhanna, Natella as Nagathi, Abbashwilli as Dore (The King), Arsen Kazbeki as Nambanna, Simon Shauwa as Saguna. The translator reduces the characters into 22 in tune with family relationships in the Kannada societal context. This could also be due to the practical demands of performing.

**Scenes of sections are portrayed as follows:**

Prologue - The Struggle for the Valley - Nelada Runa (debt to the land)

- Act 1 - The Noble child - Muddina Magu (Dear child)
- Act 2 - The Flight into the Northern Mountains - Ghattada Edege (towards the mountain)

- Act 3 - In the Northern Mountains - Ghattada Kelage (at the bottom of the mountain)
- Act 4 - The Story of the Judge - Nyayadhishana Kathe - Huchannana Kathe (story of a Judge-the story of a mad man)
- Act 5 - The Caucasian Chalk Circle - Chalk Circle-Rangoli Nyaya (justice through Rangoli)

### ***Dharamapuriya Shwetha Vrutta or Balapada Vrutta- Gopala Wajapayi***

*Dharamapuriya Shwetha Vruttai* is a Kannada play in folk style by Gopala Wajapayi, who inspired *The Caucasian Chalk Circle* of Bertolt Brecht. He was the sub-editor of literary magazine *Kasturi* in the 1980s. Later, he worked as a story composer in the ETV Kannada Channel for several years. The play's translation took place in 1983, and the first performance of the play was staged in the village Kitturu, by Grameena Rangachethana theatre troupe, followed by 25 performances with more efforts across Karnataka. Twenty years later, in 2013, the play was put into print by Suyodhana publications, Hagaribommanahalli, Bellary.

In the preface, Sripathi Manjubailu, a well-known theatre practitioner in Kannada theatre, culls out the life and works of Gopala Wajapayi as a translator. Gopala Wajapayi adapted several plays into Kannada theatre. *Nanda Bhoopathi*, *Dharmapuriya Shwetha Vrutta*, *Aagamana*, *Santhyaga Ninth Kabhira*, *Hasirele Hannele* and *Puttana Swarga* are the plays. These plays complement the new values, and in all these plays, he had used the domestication technique. He began his career by writing dialogues for the movies: *Santha Shishunala Sharifa*, *Thayi Saheb*, *Hadinentanooora Ivattelu* and *SuperNova-459*. He is also well-known for writing songs for the movies such as *Sangya Balya*, *Nagamandala*.

Bhoomi Geetha, Sinagravva, Vasundhara. These movies got him more fame and admiration from the theatre personalities like B.V. Karanth and Mudenoor Sanganna.

In addition, Sudha Chidanandagowda, the publisher, points out in the preface the importance of Bertolt Brecht's life and plays by quoting the circumstances that lead to the writing of the plays: *The Baal*, *The Caucasian Chalk Circle*, *The Little Mahogany*, *The Three Penny Opera*, *The Round Heads and The Peak Heads*, *The Mother Courage and Her Children*, *Fear and Misery of Third Reich*, Etc., Moreover, she observes that the play should not sound alien to the audience. Sudha Chidananda Gowda applauds the creativity of Gopala Wajapayi and Jayathirtha Joshi for staging it as a successful play by adapting the technique *Jogyaraaata* in the native dialect.

In the preface, the translator reminisces about the theatre workshop at Kondajji, Hoovina Hadagali conducted by Janaspandana and Ninasam Heggodu, respectively. The workshops translated Brecht's play *The Caucasian Chalk Circle* by Jayathirtha Joshi, a well-known theatre director. Later, he took more interest in directing the translated play to promote the Rangachethanatheatre troupe at Kittur. The translator recalls his memories of the inspiration given by Jayathirth Joshi, followed by day-to-day evening meetings for his translation in a theatre workshop at Kondajji in Karnataka. While watching more folk performances during the theatre workshop, the translator was motivated to adopt the style of *Jogyaraaata*, where Jogirappa and Fakirappa lead as Sutradhara in the whole play. Director Jayathirth Joshi proposed using the dialect between Dharwad and Belgaum to make it more innate to the receiving culture. This has resulted in naming the characters Grusha as Malli, Simon as Chenna, and Azdak as Ajjappa (Grandfather). Similarly, the characters in the translation had been restricted to 28 characters, whereas the play scene

is narrated as a continuous story by Jogirappa and Fakirappa, unlike the sections in the original text.

The translator appreciates the initiative taken by C. Basavalingaiah, an N.S.D. (National School of Drama) graduate and the then director of Rangayana, for directing the play in 2000. The play was renamed *Dharampuriya Balapada Vrutta* staged at Rangayana, Mysore. Later in 2001, he staged the same play at the Naandikar Theatre festival, Kolkata, West Bengal. At his suggestion, instead of Jogirappa and Fakirappa, he used Goravaiahs in the play to suit the audience to project as if it was happening in the surrounding areas of the society.

#### ***Sunnada Suttu* - H.S. Venkateshamurthy**

*The Caucasian Chalk Circle* was translated into Kannada as *Sunnada Suttu* (Chalk Circle) by H.S. Venkateshamurthy published in a collection of children's plays by Talukina Venkannaiah Smaraka Granthamaale in 2009. In the preface of the translation, Venkateshamurthy remembers the initiation taken by B.V. Karanth for giving the rough draft of the experimented Hindi translation of 'Alilu Ramayana' to adopt as a children's play, which made the translator write more and more children's plays in Kannada. Further, he mentions Prema Karanth's effort in translating Brecht's play *The Caucasian Chalk Circle* as *Sunnada Suttu*. In addition, he gives us a small note on the other plays that he wrote in the collection of the volume (Venkateshamurthy H.S., 2009: i).

He also acknowledges several people who directed the plays he wrote such as, Jayashree, Krishnamurthy Kavvathar, Sripad Bhat and another theatre practitioner T. Raghavendra Patil, who performs Venkateshamurthy's plays every year under the troupe 'Thirukarangabhoomi' as an experiment. In addition to this, he thanks

T.S. Chayapathi for bringing out this volume of children's plays under Ta.Ve. Smaraka Granthmaale publications (Venkateshamurthy H.S., 2009: ii).

The characters' names in the play have remained the same, while he limited the number of characters up to 24. For example, he uses 'govalagitti' for the peasant woman character in the source text. He split the play into five to eleven scenes from the perspective of performance. In between the translated text, he has added the stage performance photos of the play to give a hint about the stage design for other producers of the play in future.

The Prologue scene in the source text has been replaced with the school scene, where the story begins with the two schoolchildren Siddhartha and Devadatta, who quarrel over a wounded swan with two differing claims: Siddhartha claims that he hunted the swan, so it should belong to him, but Devadatta claims, he found it first, therefore, it should be allowed to lead a good life. As the play continues, the Schoolmaster arrives in the middle of the quarrel, calms both and asks them to listen to a story. The Master gives the examples of Kalidasa in India, William Shakespeare in London, and then he mentions Bertolt Brecht and his play *The Caucasian Chalk Circle*. The source text's theme of the land dispute is fully replaced with the theme of the wounded swan. Perhaps the translator uses this idea because children do not know the consequences of the land dispute and the difference between owning or tilling a land (Venkateshamurthy H.S., 2009: 96).

The first scene begins with the chorus singing a song extolling the glory of George Abbashwilli, and his wife Natella, with the absurd question of 'yaakavanigastu jabardastu pudiyalu namagenugottu' (why he has that much superior attitude, who knows I am merely a servant). The other words 'kimmattu', 'gairattu' replace the earlier word

'jabardastu', and keep on appearing in the song after each description of the king and the queen. The chorus team appears between the dialogues to hint towards the next character's dialogue. The translator adds the proverb 'mola eddaga nari (eradu beralugalannu torisutta) madthaittante' (when the rabbit got up, the fox was shitting (this word is not uttered but shown using a sign language) to give a meaning to the scene in which the soldiers were discussing which way to go. Here the chorus team starts enacting as characters say 'Kelvaruuttarakke, Kelvaru dakshinakke' (some went north, some went south). The translator puts abusive dialogue in the mouth of the chief as 'Halkanannamakkala poorvapaschimakk ehogalillava' (you son of a..., didn't they go towards east and west) as an instance of counter-powering the chorus (Venkateshamurthy H.S., 2009:100).

Further, through the chorus, the translator defines the character of Azdak as 'Azdak Eega nyaadhisharu, badavara bandhu ennuvaru, nyayadhisharu sarva bhakshakaru ennanadroo thinnuvavaru' (he is the judge Azdak, called as the saviour of the poor, the greedy judge, who eats everything). While enacting the translation, the translator avoids the notion of Azdak as a drunkard character, but he replaces him as a greedy person who eats anything, in terms of bribes Etc (Venkateshamurthy, 2009: 126).

In the final scene, the play ends with the chalk circle structure; Grusha takes over the child by order of Azdak. In between the scenes, the translator states the rights of a child via Grusha as "nanna adhikara enoo illa, adhikaara magoodu, aaraike adaraad hikaara, preethi adara adhikaara, hottethumbha rotti adara adhikaara, malagaladalli ammana bechhane madilu adara adhikaraa besigeyalli ammna seragina tangaali adaraadhikaara" (I don't have rights, the child has the right to be taken care of, to be

loved, to have the warmth of the mother's womb in the winter, breeze from the mother's sari in the summer). Likewise, the translator has tried to impart children's rights through the play (Venkateshamurthy, 2009: 130).

This play was performed at the National School of Drama on the occasion of Bharat Rang Mahotsav, Delhi, in March 2003, directed by Prema Karanth and in several places across Karnataka (as per the report published in *The Hindu*, Tuesday, 25<sup>th</sup> March 2003, New Delhi).

### **The Good Woman of Setzuan in Many Versions**

This play was written in 1943 by Brecht, where it poses a conflict between ethics and corruption. Through this play, the playwright leaves the unsettled question to the audience to decide how a moral person should survive in this corrupt, dishonest world. The play opens with the arrival of Gods to the town of Setzuan to find lodging to spend their night, as they are on a laborious journey to search for persons who lead a moral life. They consult the water seller Wang to find them suitable lodging. However, nobody in the town is ready to offer them decent lodging as everyone is busy with their selfish interests. Finally, Gods get shelter in the tiny house of a young prostitute, who, despite her penury, tries to please the Gods with her humble hospitality. The Gods reciprocate her love by giving her some money: both a gift and a test, the test being whether she succeeds in leading a chaste life in a corrupt society. The Gods decide to observe her and leave the town. The young Shente buys a tobacco shop with the money. For some time, she lives up to the full expectations of the Gods by leading a moral life. However, soon she becomes a poor woman because of her generous attitude and the greedy nature of the townspeople. She realises that she will go bankrupt soon if she allows things to go on and

decides to create a pseudo male cousin with a stubborn attitude to protect her interests. She changes her dress and appears one morning in the disguise of her male cousin and announces that she (now he) has been in charge of the tobacco shop for some time. The male cousin settles all the problems of the shop, removes the parasites and soon turns the shop into a business firm, a factory.

When people suspect the woman's mysterious disappearance and the long stay of the male cousin, the matter is taken to the court of law. Now, the Gods arrive as judges to settle the case. Before the judges, out of confidence, the woman reveals the mystery of everything and leaves the rest to the care of Gods. The play ends with a question to the audience to settle: How to live in a corrupt world and remain morally chaste?

Bertolt Brecht's *The Good Woman of Setzuan* has been translated into Kannada, and there are four versions, of which three are published and on the script.

Following is the list of published texts and scripts for reference:

*Sathyavantharigidu Kaalavalla* - N.S. Venkataram (Script- 1980).

*Setzuan Nagarada Sadvi* - K.V. Subbanna (Translation in 1983-84- Published in 1987)

*Dharmapuriya Devadasi* - Linagdevaru Halemane (Translation in 1988- Published in 2010)

*Sankanahatti Chandri* (Roopanthara) - Ra.Sha. Lokapura (Published in 1994)

We found four significant translations for analysis. N.S. Venkataram has translated it with a local Kannada contextual title, *Sathyavantarigidu Kaalavalla*. And the same play has been translated as *Setzuan Nagarada Sadvi* in Kannada. Lingadevaru Halemane was translated it as *Dharma Puriya Devadasi*. Sha Lokapur has translated it as *Sankanahatti Chandri*. These are the meaningful translations in Kannada by the eminent



theatre personalities of the Kannada literature and Drama. It is essential to analyse the available scripts from the semiotic perspective to find out the impact of Brecht on Modern Kannada theatre. The present study attempted to analyse the translations above regarding their translation/performance and the values they enshrine in their Kannada performances/translations. This study looking at three published texts translated and performed across Karnataka.

Title of the plays determining factors to assess the range and qualities of the plays before watching the play. In this sense, the titles of all the available translations in Kannada show us how Brecht signified into the Modern Kannada theatre through the translations. The available translations are seemed to be exciting titles. The title given by Subbanna as *Setzuvzn Nagarad advises* Here Sadvi is the term used to represent the pious lady with purity concept in our local cultural context. Then if we look at the title given by Linga Devaru Halemane as Dharmapurada Deva Dasi, here Dasi and Sadvi, both the usages by these eminent scholars, shows how ideologically differences should be found in the perception of the play. Dasi used in the derogatory sense to represent the harsh reality of culture. Here, Halemane attempted to make on addressing contemporary issues. K.V. Subbana focused on the structure of the play while staying honest to the original script. Whatever it may be, the context of both the translations used to perform by the well-known theatre Directors is the best way to be perceived by the audiences with the different dimensions.

After analysing the translations, considering the Dialect, Names of the characters and cultural codes, Brechtian ideology has brought into the modern Kannada theatre. It shows us that Brecht carried into modern Kannada theatre with several aspects. To see further elements the study elaborated the detailed analysis of available translations.

***Setzuan Nagarada Sadvi*- K.V. Subbanna**

*The Good Woman of Setzuan* (1948) by Bertolt Brecht was translated into Kannada as *Setzuan Nagarada Sadvi* by the eminent theatre personality K.V. Subbanna in 1983 - 84 for the *Ninasam* Theatre Troupe. The translated play was performed first on 11th April 1984, in Shivarama Karantha Rangamandira, Heggodu by *Ninasam* Ranga Shikshana Kendra's students, directed by Athul Tiwari. The translator has acknowledged his teacher Sri T. Ganapathi for the help in preparing a draft copy of the translation, which was designed for the theatre experiment conducted by Athul Tiwari. This translated play was also published as a book in 1987 by Akshara Prakashana Heggodu, Sagara, in Karnataka. Later, it was performed all over Karnataka by three theatre troupes: *Ninasam* Theatre Education Centre, Thirugaata team, Prathima Sabha, Davanagere (Subbanna K.V., 1983: ii).

According to Subbanna's Preface to the translation, the motivation behind Brecht's translation into Kannada is that Brecht is one of the most remarkable playwrights; his concept of dramatic theory was more helpful in envisioning a new India and the new world. Brecht intends to show the value of social relationships instead of blood relations, which is very important for forming a new era. The technique in translating Brecht is that the translator uses the English translations for his translation and retains the alien locale and characters of the source text. He does not want to localise these texts, though he believes that sometimes they are lively and attract more people when translated into our culture using domestication. When asked by others why he did not use the localization technique in his translation, K.V. Subbanna recollects his experience of watching the same play in Marathi Language wherein Pu.La. Deshpande's translation as *Theen Paisa*

*Chaa Thamasha* limits itself to criticize electoral-local politics without catching the larger political ideology of the source text. The translator informs that Brecht's plays were set/located in many countries or cultures (maybe) to achieve the alienation effect (Subbanna K.V., 1983: iv). By posing a counter-question to those who are votaries of localization technique, the translator also asserts: why should not our people know of the circumstances of other cultures or countries? Subbanna, the translator, claims in his preface that it is his firm belief that if the visualisation of the play in the language is not appropriately handled by the playwright/translator of the play, this will leave the audience in a state of confusion. The confusion of the audience/reader has nothing to do with the context/culture in which the play is set. Even if the translator adopts a localization technique and fails to visualise it suitably, it fails to communicate to the audience the stand taken by the translator (Subbanna K.V., 1983: v).

In this play, the translator also gives brief information about Bertolt Brecht by culling out apart from an introductory book on '*Brecht*' authored by G. Rajashekara in Kannada published by Akshara Prakashana. The translator adopts the song composed by his son Akshara in his translation. Here the translator struggles to translate poetry and takes the help of others.

The agencies for translating this play are mainly the Ninasam theatre troupe; the amateur theatre troupe took advantage of staging it. Later, it was published on 15th August 1987 by Akshara Prakashana, Heggodu, Sagara, and Karnataka.

### ***Sankanahatti Chandri* (Roopanthara) - Ra.Sha. Lokapura**

The eminent writer Ra translated *The Good Woman of Setzuan* (1948) by Bertolt Brecht, using localization/domestication technique into Kannada as *Sankanahatti*

*Chandri. Sha. Lokapura* in 1994. Manohara Granthamala, Dharwad, published it, and within two years, it saw a reprint / second edition in 1996. The translator in the preface titled 'Kereyaneeeranu' (the water from the lake) asserts that he is neither a playwright nor a research person. However, he was made to write two books on Comparative Literature of Kannada-Marathi under the supervision of his teachers such as Sriranga, Shambha Joshi, and Da.Ra. Bendre. Meanwhile, he talks about the extensive research on Basaveshwara- Chennabasaveshwara's influence on Jnaneshwara. To support his claim that Jnaneshwar was influenced by this Kannada duo of the 12<sup>th</sup> century, he quotes a line of Chennabasava' Baradanaadinda banda banagugalante' (a group arriving from the land of drought). He compares it with a Marathi sentence from Jnaneshwari to show that Marathi is a literal translation of Chennabasava's line.

The translator recalls how he liked Marathi translations of *The Caucasian Chalk Circle*, *The Good Woman of Setzuan* of Bertolt Brecht and the chance/accidental reading of the *Good Woman of Setzuan* play in his research. In addition to this, the translator supplements the play's epilogue, written by Brecht, where he laments for not completing the play. Further, he acknowledges G.B. Joshi, a playwright and the doyen of publications in Dharwad, as somebody who inspired him for translation. He mentions their conversation to write something for the publication (*Lokapura Ra.Sha.*, 1994: ii).

He describes his translation as cross-fertilizing the German roots with that of the ideas of Vachana literature in the land of folk culture. He also mentions Brecht's admission in the epilogue that he did not know how to complete the play *The Good Person* and opines that as I (the translator) belong to Indian culture, which firmly believes in the Karma theory and cycle of rebirth, the lacuna that Brecht felt could be

filled in. It is not clear here whether he is saying that Brecht will take rebirth and will be able to complete the play or translation is like a rebirth and in that the lacuna of the source text gets filled. However, such views about translation and source text are worth examining for an indigenous translation theory.

The preface is written by Kirthinatha Kurthakoti, a well-known poet and critic in Kannada literature. He proclaims that Ra.Sha. Lokapura has adapted this play in the 'Krishna Parijatha' style of narration, famous in the North Karnataka region. In the play, the translator uses the dialect of Athani *taluk* in Karnataka. Kirthinatha Kurthakoti also mentions the earlier translations of this play, where he says, "this is the third translation in the Kannada Theater, and this play like Shaw's Pygmalion has taken roots in the Indian sensibility" (Kurthakoti in Lokapura, 1996: viii). He describes the source play as an ethical essay. He calls the ethics that the play explores throughout Europe and Christianity. While calling it an ethical essay, he commends the artistic value of the play as one of its greatest assets. Later, he also talks about Brecht's concept of Epic theatre. He defends the translator saying that behind Brecht, there is the story from China, and similarly, behind this translator, Brecht is there. He defends explicitly, bringing in Shiva, Parvati and Basavanna, the Indian gods in the play and the changes in translation at the end of the play. Further, he mentions Brecht's Alienation effect and how it has been executed in the play by the translator.

In the play, Shen Te becomes Chandri, and Shui Ta's character becomes Channappa. The narration is situated in China in the source text, but in the translation, the translator anchored the narration in places like Sankanahatti, Athani, Mooragudi, Kokatanoora, and Kollapura in Karnataka. Kirthinatha Kurthakoti appreciates the effort

done by the translator in translating this play. In this translation, the translator did not include the list of characters and the scenes, but he gave an elaborated narration of the play, maybe because he left the choice of breaking the scene to the theatre directors (Lokapura Ra.Sha., 1994: iv).

The play has been ultimately adopted into the North Karnataka dialect, whereas the source text has several songs according to the scenes, but in the translation, the translator sidesteps the songs, and only a few four- or five-line poems appear in the play.

### ***Dharmapuriya Devadasi - Linagdevaru Halemane***

*The Good Woman of Setzuan* was translated as *Dharmapuriya Devadasi* by Linagdevaru Halemane, a well-known theatre director, translator of *The Mother Courage and Her Children* as *Mother Courage*, *Man Equals Man* as *Manushya Andre Manushyane* and *The Resistible Rise of Arturo Ui* as *Matashraja*. He is a translator and the coordinator for Saksharastha Literacy Mission for the rural areas and was director of Rangayana, Mysore, Karnataka.

This translation was published in 2010 by Kanva publications, Bangalore. Meanwhile, in the preface of the translation, the translator gives us a brief note on the life and works of Bertolt Brecht. Further, the preface was followed by the first impression preface written by S.R Ramesh, one of the directors of Halemane's plays. He recalls the importance of Brecht's socialist realism and radical aesthetics that played an essential role in bringing out many social movements in the 1970s and 1980s in Karnataka. Further, Ramesh speaks on the usage of Epic theatre concept in many Kannada plays which are not translations, such as Chandrashekar Kambar's *Jokumaraswamy* and Girish Karnad's

*Hayavandana*. Then he also acknowledges the effort done by Prasanna in directing Brecht's other plays, such as *The Life of Galileo as Galileo*, *The Mother as Thai*. Ramesh appreciates the work done by the translator through his leftist writings and for the development of the Samudaaya theatre troupe in Mysore. The leftist youth writers of Kannada had joined this momentum called Samudaaya to address several issues plaguing society by writing or directing many plays in the model of epic theatre. Being a leftist, Linagdevaru Halemane was used to writing speeches and articles for committee meetings. Later he became a full-fledged playwright by writing the play *Chikkadevabhoopa* in epic form. In this play, the Sutradhara is a *Lavanikara* (the one who recites heroic ballads); the *Lavanikara* knits historical scenes, and thus Halemane not only had used Brechtian Epic theatre's episodic narration but also examined the present-day social context and interpreted them in the style of Brecht's socialist realism. Even in another play *Hyder*, which is again based on historical incidents, we can reinterpret the past.

S.R. Ramesh also talks about *The Good Woman of Setzuan* as an experimental play and extensively discusses it. He refers to the discussion they had in the beginning about whether it should be literally translated or adopted (in our translation theory terms - foreignization or domestication). He says that once they decided to domesticate it, the story was relocated in the native context. He also mentions Brecht situated the play in exotic worlds such as 'China, Rome, India', likewise the translator has also situated the play in Dharmapuri, Amaravathi. Further, Ramesh talks about the Shen Te Character as Kalyani and her life to be loyal in society. Ramesh quotes Brecht "that no one can be

loyal or good until the new society exists". Ramesh adds at the end by quoting Brecht's lines as 'Olleya tanada santa sadantyakke bareyiri neevenaa natakadantya' (To have a happy ending to the goodness; you script your ending of the play) (Ramesh in Halemane, 2010: 8-9).

The translator has localised the characters of the source text in translation: Wong as Chandila, Three gods as Devathe 1, 2, 3, Shen Te/Shui Ta as Kalyaani/Bandhu Mitra, Mrs Shin as Shambhavi, Unemployed Man as nirudyogi, Carpenter as Badagi, Mrs Mi Tzu as Kamalasaani, Etc. The translation of the play has been fully adopted into the Kannada context.

### **3.6. Conclusion**

I have looked at the published multiple translations of Brecht's plays in this chapter. *The Caucasian Chalk Circle* and *The Good Woman of Setzuan*. These plays were translated mainly as part of the stage adaptability.

The play *The Caucasian Chalk Circle* was mainly chosen for translation or adaptation because it has central themes related to the land reform movement. Like Brecht situated the play in an alien world, the translators have taken the freedom to domesticate the play within Karnataka, maybe because they intended a fair reception. The translators have chosen to replace the Singer character with the Bhagavatha, Jogirappa and Fakirappa and Daasaraata. In addition, while directing a play, the director modifies further depending on what he/she perceives as performability and good reception/response from the audience; for example, Basavalingaiah using the Goravaiahs, instead



of Jogirappa and Fakirappa folk-traditions of North Karnataka, as the latter traditions are not popular in the context of old-Mysore (southern Karnataka).

The play *The Good Woman of Setzuan* looks diverse in the context of the two adaptations; this play has specific features to address the needs of a democratic society. K.V. Subbanna, as a translator, retains the same theme of the play by not domesticating it, but the translators Ra.Sha. Lokapura and Lingadevaru Halemane have domesticated the play into their locale with a folklore background. In domestication, Lokapura and Halemane have added folklore using various dialects of Kannada.

## **Chapter-4**

### **INFLUENCE OF BRECHT AND EPIC THEATRE ON MODERN KANNADA**

#### **PLAYWRIGHTS: QUESTIONS OF REPRESENTATION**

##### **4.1. Introduction**

The influence on modern Kannada playwrights by a dramatist like Brecht and his theory of Epic theatre belonging to a different language and culture should ideally constitute research and analysis at many levels. No study can claim to be complete, however. It can only aspire to focus on a few chosen areas and scrutinise data and documents for an answer. Here, the study does not aim at all the playwrights of modern Kannada theatre but proposes to concentrate only on significant playwrights of Kannada theatre, primarily focusing on their significant plays for the sake of analysis. This study attempted to analyse the few primary texts of the particular dramatists of Kannada to find out how Brecht has influenced them. The present research will also discuss how Kannada drama has adopted Brecht's ideas in the Kannada language. Finally, this study wants to assess the extent to which Brecht's approach to drama and theatre has influenced Kannada playwriting.

Returning to the context of Kannada theatre, let us take a brief look at the general background of modern Kannada theatre to point out significant dramatists of the particular period.

As it is already discussed in the introduction, the phrase "Modern Kannada Drama and Theatre" is 1857-1980, is the first phrase, but here from the perspective of this study, it is this particular period of 1950-2020 that I have in mind because Brecht's plays have

been introduced to Kannada theatre from 1970-71 to till now. Bertolt Brecht was born on 10 February 1898 - 14 August 1956; hence it is evident that he was probably the most significant German playwright of the first half of the 20<sup>th</sup> century. His works were often considered controversial because of his revolutionary dramatic theory and political beliefs. Brecht influenced the history of drama by creating epic theatre, which was based on the idea that the theatre should not seek to make its audience believe in the presence of the characters on the stage but instead make them realise what it seems on the stage is merely an account of past events. By 1936 a wide range of experimentation and innovation had established the parameters of contemporary theatre. The training of actors in Western theatre has since become more organised to take in concepts and programs from the earlier innovators. It is reasonable to argue that Brecht absorbed, and perpetuated more influences than any other individual in the modern theatre. Brecht's Marxist political convictions led him to propose an alternative direction for the theatre that would fuse the two functions of instruction and entertainment. In this way, the theatre could project a picture of the world by artistic means and offer models of life that could help the spectators understand their social environment and master it both rationally and emotionally. If we analyse the above factors, it clearly shows that Brecht's influence could be assessed in the works of the playwrights whose literary career was produced from 1930 onwards. This will help focus on the significant Kannada dramatists to analyse with particular reference to find out the impact of Brecht.

As modern Kannada theatre is essentially a derivation of Western theatre, an adaptation of Western plays has been a characteristic trend in its history from its very inception in the late eighteenth century. As a natural consequence, the groups under the

aegis of the group theatre movement turned to the adaptation of Western plays as there was a dearth of original plays in Kannada that could have given form to the complexities of modern life. In the late 1950s and early 1960s, there was a sudden upsurge in this trend as plays of prominent Western playwrights like Ibsen, Chekhov, Pirandello, Sartre, Camus, Albee and Beckett began to be translated and adapted. The political situation in the 1960s became somewhat unstable. This decade saw the Chinese aggression against India and the war with Pakistan. The Communist Party of India formed earlier in the century, and a leading political force in Karnataka broke up into two extremist factions.

Moreover, the year 1975 brought an emergency period and economic crisis in the state. The Kannada avant-garde theatre had produced left-oriented plays since the time of the Samudaaya, but now came exposure to Brecht adaptations in Kannada theatre modern Western playwrights with a leftist outlook. What followed was the welcome reception of Brecht on the Kannada stage. Before going further, it is better to overview drama in Kannada literature.

#### **4.2. Dramatists in Kannada Literature - An Overview**

Drama as a literary text presupposes theatre. Unfortunately, Kannada literature in the past had a fragile tradition of drama. Our traditional poets like Pampa, Ranna and Raghavanka were mighty in rendering poetry in dramatic form. None of them attempted to produce anything in drama, and the reasons are unknown. Even then, theatre in Karnataka has been alive for centuries in folk and classical mode without depending on its survival on written texts. Dr. Chandrashekhara Kambar, a renowned folklorist, observes that regional theatre in Karnataka did not depend upon a written text like the classical theatre, but it was spontaneous teamwork of actors and musicians. Folk theatre

has been trendy, and it has a variety of forms ranging from puppet shows, musicals, and semi-classical plays like *Yakshagana*.

The first Kannada play, *Mitravinda Govinda*, an adaptation of Harsha's Sanskrit play *Ratnavali* was written by Singararya in the eighteenth century to entertain the court audience. It was an elegant and erotic play eminently suited to the taste of the court audience. Shantakavi (1840-1920), a Dharwad district's primary school teacher, wrote plays for Veera Narayana Prasadika Nataka Mandali. He wrote mythological plays like *Girija Kalyana*, *Ushaharana* and *Seetaranya Pravesha*, freely borrowing from the classics and folk drama techniques.

Huilagol Narayana Rao and Kerur Vasudevacharya of North Karnataka wrote full length plays for the new theatre. Huilagol Narayana Rao's play *Shikshana Sambhrama* is the first play in Kannada to have a social theme and deal with education. Kerur translated Shakespeare is a *Midsummer Night's Dream* and *The Merchant of Venice*. Kerur's *Naladamayanti* follows the structure of Sanskrit drama and also bears the influence of Western drama. He attained considerable success in combining the elements of Sanskrit and Western drama. His incomplete play *Rukmini Harana* which depicts the agony of Krishna and Rukmini pining for each other in separate mansions reminds us of the balcony scene of Romeo and Juliet.

The history of modern Kannada drama and modern poetry begins with B.M. Srikantaiah who is famous for his translations of poems of the Romantic and Victorian periods. Greek drama was his source of inspiration. In Greek tragedy, he wrote *Gadayuddam*, a dramatic poem by mediaeval Kannada poet Ranna.

Samsa is known for his history plays in Kannada literature. The pattern of history and the outlook of life that is dealt with in it is very different from the revenge pattern of Shakespeare's histories. It does not mean that revenge as a theme is absent in the plays of Samsa. It is also there with themes like usurpation, betrayal and murder.

B.M. Shrikantaiah and Samsa were greatly influenced by Western drama, especially classical drama. They aimed to produce works of lasting value. They did not bother to discuss contemporary problems of their society. In the same era, we found Kailasam and Adya Rangachar, two significant playwrights of the first generation of modern writers who take up contemporary issues and deal with them on the stage. Both playwrights received education from the British Universities and hence were sufficiently exposed to the new dramas of the time. Karnataka had some theatre units, professional and amateur before it came in contact with Marathi theatre.

D.R. Bendre is one of the finest poets that Kannada literature ever produced. His fame as a playwright mainly rests on his one-act play. The one-act plays range from short pieces like *Jatre* to long ones like *Nageya Hoge*, and *Uddhara Jatre* depicts the administrative absurdities of a small state during the British regime ruled over by a tyrannical king. *Sayo Ata (The Game of Death)* and *Haleya Geleyaru (The Old Friends)* are also of the same quality, using the same serious humour to express man's triviality and reveal the terror hidden in the obscure and dark corners of the human mind. Bendre uses macabre humour, which is peculiar to North Karnataka dialect, to express the horror and disgust underlying the pattern of human behaviour. *Nageya Hoge (The Smoke of Laughter)* has the same dramatic plot as that of Kailasam's *Bahishkara*. The use of language in *Uddhara* is also worth studying. The play deals with the problems of

untouchability. Temple entry of Harijans is the main event and climax of the play. It is an earnest play depicting the moral degeneration of the Hindu society, hopelessly divided into castes, imitating the temple's structure around which it is built. Bendre has written only one full-length play of two acts called *Hosa Samsara*. Cordiality and harmony of feelings are great values of life, and that is the main argument of the play.

Masti Venkatesh Iyengar has also written plays, but he is more popular as a short story writer. His novel *Chikkaveera Rajendra* is one of his greatest works, remarkable for its narrative power. Masti's plays *Kakanakote* and *Yashodhara* are worth noting.

Kuvempu, like Bendre, is one of the foremost poets in Kannada. His experiments with the poetic blank verse in his two epics must have prompted him to use the same for dramatic purposes. His first full length play, *Raktakshi* is a happy blend of the life of *Basavayya* and the main plot of Shakespeare's *Hamlet*. *Basavayya (Chenna Basava Nayaka of the history of Bidanur)* faces the same problem as Hamlet faced. Kuvempu's *Beralge Koral (A Head for Thumb)* is based on the tragic story of *Ekalavya*. This play is built around the three principles - Guru, Karma and Yajna. Here the language is poetic rather than dramatic. Kuvempu's language, both in his poetry and drama, is very sublime.

Like Kuvempu, Shivaram Karanth is also a very weak exponent of drama. He is merely a man of theatre rather than a playwright. His contribution to *Yakshagana* is remarkable. He has written two full length plays *Garbhagudi* and *Bittida Bele*. Of the two *Garbhagudi* is built around the temple of *Anatha Bandhu*, a god who had promised help to the poor and helpless. The stone image of God, a beautiful piece of sculpture, is imprisoned in the dark sanctum. The situation is highly ironic since the almighty God is captured by the priests, who have made the temple a centre of religious exploitation. The

central character *Kashyapa* exposes the history of corruption and exploitation of the temple. Karanth has written musical plays like *Lava Kusha*, *Satyavan Savitri*, *Kisa Goutami*, *Buddhodaya* and *Mukta Dwara*.

G.B. Joshi was a contemporary of Kailasam and Shriranga, who continued to write plays till 1984, reacting to and registering all kinds of social changes. Joshi started his dramatic career only after independence. He was a renowned publisher and editor of Manohara Grantha Mala. His first play *Mookabali* deals with the harassment of an innocent woman, and by doing so, he exposes the cruelty of our social system. Joshi's second play *Kadadida Neeru (Disturbed Water)* depicts the decline of idealism and political corruption. The impact of Joshi's drama was felt only by his third play *Sattavara Neralu (The Shadow of the Dead)*, along with Karnad's *Tughlaq* and Kambar's *Jokumara Swamy*. *Sattavara Neralu* is one of the modern classics that successfully enabled the movement of New Theatre.

The play is based on religion, but it is not a religious play. The play deals with the steady and inevitable decline of a monastery, a religious institution meant for the spiritual upliftment of a community. The continuing tradition and the challenge of freedom encounter each other to the utter dismays of the devotees, who are ordinary people seeking solutions to their worldly problems. However, there is another drama within this drama featuring the dead who are living and the living who are dead. Joshi's play *Nane Bijjala* is about the theme of illusion and reality. The concept of illusion for Joshi is Indian, and it is Maya in the Vedantic sense. Rudrappa in *Mookabali*, Rachya in *Kadadida Neeru*, Sheena in *Sattavara Neralu* are eccentric characters who see beyond reality. Even his recurring characters also behave as if they are possessed. Joshi was a vital link between the writers of the first generation and the later modern writers.



Bendre and Shriranga belong to the first groups, and Girish Karnad and Chandrashekar Kambar of the second group and are writers of Joshi's Granthamala. Girish Karnad is the most significant of the modern writers, and his contribution to Kannada drama is immense. His first play *Yayati* was published when Navya (modernist) movement was at its peak. Poetry and short stories were the two genres that were affected by it. We must remember that Karnad as a playwright, was greatly influenced by Western playwrights and their dramatic techniques. He uses mythical stories that are often borrowed from Indian canonical texts like the Ramayana and the Mahabharata, folk tales from *Yakshagana* and specific dramatic techniques from Sanskrit literature and history from Indian history.

The drama of Chandrashekhara Kambar derives its vitality and importance from the folktales of North Karnataka. Even in the changing situations, it has maintained its poetic form and freedom of expression.

P. Lankesh's *Kranti Bantu Kranti*, a short play, attempts to expose the lack of integrity and the moral cowardice deep-rooted in the mind of an educated man who poses himself as a revolutionary.

B.V. Karanth's impact on amateur theatre was a harbinger of remarkable virtuosity. More plays had to be written to meet the demand of many troupes all over Karnataka. People resorted to translations and adaptation of stories and novels. The post-independence amateur theatre has been an extremely vibrant theatre pushing many talented people to the fore. The Kannada amateur theatre received support from the educated and intellectually sophisticated playwrights, actors and backstage artists. Most of the troupes have been replete with teachers and other professionals. They were thus

able to bring maturity to the amateur theatre, which was generally denied to professional theatre. Amateur theatre, in later years, took its activities to the streets. Street plays have been made famous by A.S. Murthy and Vijaya in Bangalore and by Samudaaya troupes around Karnataka. They have the advantage of going to the audience with minimal cost of production and, most importantly, the ingenuity to attack specific problems of immediate concern through drama. This is refreshing. In this phase, we found CGK, Lingadevru Halemane, Prasanna, K.V. Narayan, Chandrashekhar Patil, H.S. Shivaprakash, Siddalinga Pattanashetty, Raghunandan S., Akshara K.V., K.Y. Narayan Swamy, Kotigaanahalli Ramaih, Lakshmi pathi Kolara, Rajappa Dalavayee. These playwrights have contributed significantly to Kannada literary tradition with their fruitful works.

A brief survey of Kannada Playwrights who have experimented with different plays such as mythical, historical, political and protest plays. Attempts have also been made to analyse professional, amateur, and folk theatres and their constraints. This will help us understand the Kannada drama tradition from a better perspective. This chapter attempts to trace Brecht's influence on Modern Kanada Playwrights, so hereafter analysing all the above factors. This study took Girish Karnard, Chandrashekhar Kamabar and P. Lankesh as major dramatists of modern Kannada theatre. This research has also analysed the major contemporary dramatists Prasanna, K.V. Narayan, K.V. Akshara, K.Y. Narayanswamy and Raghunandan.

### **4.3. Influence of Brecht and Epic Theatre on Karnad and Kambar**

Twentieth Century Kannada Drama is a blend of the East and the West, owing to the legacy of the British regime and Western education. In the middle of the nineteenth

century, Kannada Theatre was equally influenced by Western literature. In the 1960s, the modern Kannada theatre was given a new, resourceful, and broader approach at every level of creativity by mixing various styles and techniques from indigenous folk and Western theatre. Kannada playwrights have been benefited a lot by the traditional folk dramas and modern theatrical techniques of the west. The panorama of Modern Kannada drama is bound by history, lineage, folklore and mythology. All these aspects link the theatre to the past and are highly significant as they serve as the roots and soil, nourishing and sustaining the Kannada mind. The twentieth century Kannada drama becomes a blend of the east and the west. The drying sap of Kannada drama was revitalised by the great Kannada dramatists such as Karnad, P. Lankesh, Chandrasekara Kambar and many other contemporary playwrights. The Western norms and the Indian tradition have contributed to and enriched the contemporary Kannada drama. All these playwrights enrich contemporary society delving deep into the myth and history of Kannada culture. The study explores how Brecht has influenced the Kannada playwriting regarding these significant playwrights.

### ***Girish Karnad***

Karnad is one of the most eminent and celebrated playwrights of modern Kannada theatre and Indian theatre. His plays have received international recognition and mark a sincere effort to give a new direction to modern drama. He delves deep into the different aspects of myths and unravels the mystery behind them in his plays - *Hayavadana*, *Naga Mandala*, *Agni Mattu Male (The Fire and the Rain)*, and *Yayati*. He refused to accept the precepts laid down by Aristotle. He has been influenced by the Western dramatists like Jean Paul Sartre, Albert Camus, Jean Anouilh and Bertolt Brecht. Brecht has

considerably influenced Indian theatre in general and Kamad in particular. Karnad makes subtle use of Brecht in his plays in terms of themes and techniques. Brecht, as a theorist of drama, is known chiefly as an advocate of the "epic theatre". In Brecht's opinion, the traditional or Aristotelian drama encouraged plays that offered comfort but created only illusions for the audience. His "epic theatre" was intended to be a stimulant to the audience to analyse and judge the events happening on the stage and not to accept everything unquestioningly. In the Indian milieu, Karnad succeeds in adapting the Brechtian dramaturgy.

"To use a phrase from Bertolt Brecht, these conventions then allow for 'complex seeing'. Moreover, it must be admitted that Brecht's influence, received mainly through his writings and without the benefit of his theatrical productions, went some way in making us realise what could be done with the design of the traditional theatre. The theatrical conventions Brecht was reacting against character as a psychological construct providing a focus for emotional identification, the willing suspension-of-disbelief syndrome, the notion of a unified spectacle -were never a part of the traditional Indian theatre. Therefore, there was no question of arriving at an 'alienation' effect by using Brechtian artifice. What he did us to the potentialities of non-naturalistic techniques available in our theatre" (Karnad "Introduction", Three Plays 14).

The above words of Karnad show us how Brechtian techniques are influential in the process of both writing and constructing a play on stage.

Raymond Williams considers Brecht as "the most important and original in European drama since Ibsen and Strindberg" and acknowledges his strong influence upon dramatists and theatre practice in post-war drama (qtd.in. Barnes 44). The impact of

Brechtian theatre on post-war theatre is immense, and for Raymond Williams, Brechtian theatre offers "a way of seeing that permanently alters dramatic possibilities" (qtd.in. Barnes 46). Charles R. Lyons comes out with a eulogy: "Bertolt Brecht has become one of the few twentieth-century dramatists whom critics and public alike agree is of the first rank". The Brechtian theory of "epic theatre" and his alienation techniques have gained so much popularity that its influence reached far beyond the communist countries. He has exerted a powerful influence upon dramatists and theatre practice in India during the last few decades.

Brecht's relevance to Kannada theatre is evident from the unexpected success of the production of his plays in various places of Karnataka. Brecht worked particularly well in Kannada because his techniques were the same as those of traditional Kannada theatre: music, dance, a narrator or *sutradhara* to break the action. To cope with the present-day requirements, contemporary Kannada directors and playwrights turned towards western theatre and drew spur not only from the best of western drama but also from the most significant artistic features and ideas of western theatre. For them, it is just because the theatre was not a mere pastime or means of entertainment; but a way of life, a vehicle for exploring reality and the meaning of existence. Even though Indian playwrights were influenced by the novelty and effectiveness of the western theatrical techniques in the sixties, they were searching for an indigenous theatre. In their search for an indigenous theatre, the German theorist Brecht became very relevant and exerted a powerful impact on them. Admitting his influence on Indian playwrights, Karnad has stated that Brecht sensitised him and writers like him "to the potentialities of non-naturalistic techniques available in our theatre" ("Introduction", *Three Plays* 15).

While applauding the growth of drama in Kannada, Kurtkoti links its evolution to direct western influence. "The new concept of dramas is dialectical in structure, but complete objectivity of the structuring is not possible because the play is haunted by the consciousness of the playwright" (Kohli XI). Furthermore, this is particularly discernible in the works of Karnad. He has experimented in diverse directions and consciously drawn from local traditions successfully.

Karnad shares a striking feature of epic theatre with Brecht, i.e., the use of history, myth, legend or folktale to achieve "complex seeing" and generate the "alienation effect". In *Hayavadana*, *Naga Mandala*, *Yayati*, Karnad exploits the myths and folktales excellently, and in all these plays, the treatment is relatively modern. Karnad is also prompted by Brechtian narrative techniques, though he uses them according to his needs. His narrative, episodic structure, bears a strong resemblance to the epic form that Brecht promoted.

Brecht renounces the Aristotelian principle of pity and terror in favour of alienation. Instead of emotionally identifying oneself with the stage action, the spectator should remain a dispassionate observer and judge. Brecht aimed to teach men to think, shake or enrage them into revolutionary action against social injustice. Like Brecht, Karnad employs history to achieve the "alienation effect". Contemporary history was ever-present in Brecht's mind. Bentley explains the paradoxical position of history plays: "historical plays are unhistorical!" (The Brecht Commentaries 83). The life of a history play relies on the reference to the playwright's own time and perhaps all future times and not on their historicity. Brecht's *Galileo* and Karnad's *Tughlaq* do not rely on their historicity but their contemporaneity.

In *Tughlaq*, Karnad attempts to subvert the values inherent in the older text as found in history and the very representation model obtained in classical theatre. Moreover, such subversion is made possible by the contemporaneity of the play. This factor helps the play stress the veritable gap between the player's cultural milieu - the "present" and *Tughlaq's* emotional, cultural and ideological frame - the "past". This gap forms the core of the play, lends it a peculiar hollowness and at the same time makes it vibrate with a politico-cultural resonance. As Anantha Murthy explains: "although the theme of the play (*Tughlaq*) is from history, Karnad's treatment of the theme is not historical" ("Introduction" *Tughlaq* 144).

History, in *Tughlaq*, is neither fact nor fiction, not a given text; history is instead narrativized in the present. The play covers five years and more, and the setting is vast and comprises several places to achieve alienation. As Brecht remakes the parables and European history to cater to his imaginative and didactic needs, Karnad involves himself in reworking Indian myths, Puranas, and Indian history and uses them as a vehicle of a new perception. He does not take the myths and the history as a whole. He takes only parts of them to suit his imaginative texture. Karnad's *Tughlaq* is a dramatised character to suit the theme that the author has intended to express.

*Tughlaq* is a genius in introducing the copper coins, but again, he is a fool when he soliloquizes before the coins collected from every house that turned into a domestic mint. He criticises his madness: "You know what my beloved subjects call me? Mad Muhammad! How can I become wise again, Barani?" (196). He is a devout Muslim in piety, but he is a heretic in exploiting religion to control his subjects. Karnad certainly wants the audience to sympathise with *Tughlaq* in his struggles and failures to become a successful ruler, to establish a utopia:

Muhammad: "Nineteen. Nice age! An age when you think you can clasp the whole world in your palm like a rare diamond. I was twenty-one when I first came to Daulatabad first, and built this fort (194) But he also wants the audience to hate Tughlaq for his cruelty - parricide and fratricide: Not words but the sword - that is I have to keep my faith in my mission (204).

Karnad wants the character of Tughlaq to be presented on the stage in such a way that the audience should feel a greater sense of alienation from him than sympathy for him. For that, Karnad demands "complex seeing" from his audience.

In *Hayavadana*, Padmini possesses a complex nature. There are certain situations in which the spectators dislike her, but there are also situations in which they sympathise with her in her sufferings. The audiences are repelled by her when she expresses her desire for Kapila's physique: "How he climbs - like an ape [ ...] What an ethereal shape! Such a broad back - like an Ocean with muscles rippling across it - and then that small, feminine waist which looks so helpless" (96). However, the audience sympathises with her when she decides to perform 'Sati': "Give these dolls to my son. I won't see him [ ...] He may tempt me away from my path" (131). Padmini wants Devadatta's mind and Kapila's physique while society forces her to seek these qualities, if she can, in one man. Even after the transposition of heads, Padmini tries to act rationally when she first senses the transformation in Devadatta: "I am not going to be stupid again. Kapila has gone out of my life forever. I won't let him come back again" (119). She, however, is not the one who can act rationally. She yields to the instincts all too soon. The moment she knows that her husband can only be Devadatta, he cannot be Kapila, she is urged to accept "Kapila's body".



In certain situations, the audience's sympathy and sense of alienation are simultaneously aroused. In this sense, the play reflects Brecht's "double vision". In both Brecht and Karnad's plays, loose and linear plot construction avoids climax and revelation. In *Hayavadana* and *Naga Mandala*, there are loosely connected episodes and no conventional ending. Karnad provides an ambiguous ending in *Hayavadana* and a double ending in *Naga Mandala* to discourage empathy in the drama. Brecht never wants to give his plays a stock ending but expects his audience to find a possible solution. Brecht says: "I do not like plays to contain pathetic overtones, they must be convincing like court pleas. The main thing is to teach the spectator to reach a verdict" (Bentley the Brecht Commentaries 47).

In *Hayavadana* and *Naga Mandala*, Karnad attempts to instil an alienation effect by drawing the materials of the plays from folk tales and utilising the "non-naturalistic techniques" of traditional Indian theatre. He has made better use of the folk elements and the "mixing of human and non-human worlds" as an alienating device that brings in the element of *verfremdung* in the play. In *Naga Mandala*, the folk element and the magical power of the Cobra continually remind the audience that he is watching only a play. In the play, Karnad has rejected the value of emotional identification and catharsis. The play leaves the audience in possession of their critical faculties, thereby learning something conducive to social realism. Karnad makes use of various dramatic conventions such as prologue or epilogue, chorus, masks, comic interludes or narrators in the form of Sutradhara [stage manager or director], Bhagavata or announcer in order to produce the alienation effect, which help them "permit the simultaneous presentation of alternative points of view, of alternative attitudes to the central problem" ("Author's Introduction"

Three Plays 14). Like Brecht, Karnad also uses the third person, the past tense, the art of pantomime, and a refined language as instruments of alienation effect.

"*Hayavadana* is a Brechtian kind of play employing native folk theatre strategies to present through a folk tale man's tragically futile aspiration for perfection", observes K. Narasimha Murthy (n.pag). In *Hayavadana*, Karnad uses a narrator - Bhagavata, who carries numerous functions. The Bhagavata, like the storyteller in the oriental theatre, begins the story of Devadatta, Kapila and Padmini. This is reminiscent of the initial episode in Brecht's CCC that is the dispute over the valley's ownership. In *Hayavadana* and CCC, these introductory scenes have substantial implications for the story, which is to unfold. In *Hayavadana*, Bhagavata narrates the story to the audience:

This is the city of Dharmapuri, ruled by King Dharma Sheela, whose fame and empire have already reached the ends of the eight directions. Two youths who dwell in this city are our heroes. One is Devadatta. Comely in appearance, fair in colour, unrivalled in intelligence [.133] The other youth is Kapila [ ...] He is dark and plain to look at [ ...] in strength and in physical skills, he has no equal (73 - 74).

He also sings a song describing the friendship at which the world wonders: "Two friends there were -one mind, one heart" (74). He also introduces the woman protagonist Padmini to the audience: "Padmini is the daughter of the leading merchant in Dharmapuri. In her house, the very floor is swept by the Goddess of Wealth" (90).

In Brecht's CCC also, the singer is used as narrator and he sings a song introducing the story to the audience:

Once upon a time, a time of bloodshed when this city was called the city of the damned It had a Governor. His name was George Abashvili... Once upon a time. He was wealthy. He had a beautiful wife. He had a healthy child... Once upon a time [ ...] (149).

In Karnad's *Hayavadana*, Bhagavata comments on the significant developments such as the marriage of Devadatta with Padmini in Act-One and the Rishi's verdict on the problem of transposed heads in Act-Two. Amidst marriage music, Bhagavata narrates the marriage: "Padmini became the better half of Devadatta and settled in his house" (90). Explaining the Rishi's verdict to the audience, he says: "As the heavenly Kalpa Vriksha is supreme among trees, so is the head among human limbs. Therefore, the man with Devadatta's head is indeed Devadatta, and he is the rightful husband of Padmini" (110). Bhagavata also acts as a chorus. Both Brecht and Karnad use all the four possible aspects of a narrator: narrator as a reporter, narrator as a performer, narrator changing into a character and character becoming a narrator. These narrators prevent the audience from being carried away by the emotional scenes. In Brecht's CCC, the singer acts as a chorus and comments on significant developments. He addresses the audience and tells them the twist in the story:

Now listen to the story of the trial concerning the child of Governor Abashvili. To establish the true mother by the famous test of the Caucasian Chalk Circle (223) Brecht adopts a narrator from Japanese Noh plays. He also allows the narrators and some other characters on the stage to address the audience directly. For him, it is a matter of detachment.

In Karnad's theatre, the actors address the audience directly and convert the passive spectators into active participants. In *Hayavadana*, the Bhagavata addresses the audience directly to detach them from a chaotic atmosphere:

What? What indeed is the solution to this problem, which holds the entire future of these three unfortunate beings in a balance? [ ...] There is a break often minutes now. Please have some tea, ponder over this situation and come back with your own solutions. We shall then continue with our enquiry (108-109).

The Bhagavata and others drink their tea on the stage itself while a few others stand still as though frozen. The stagehand holds a white curtain in front of them. By making the Bhagavata pose the question directly to the audience, Karnad wants to make his audience aware of the inadequacy and indeed futility of such a solution. In this way, he manipulates the characters in the play to prepare the audience for the response he wants from them to the question of Bhagavata.

In *Hayavadana*, the dramatic illusion is stressed in the final benedictory prayer when all the characters, including Padmini, Kapila and Devadatta, who are supposed to be dead, appear on the stage and join Bhagavata. The sword fight between Devadatta and Kapila at the end of the play takes the form of dance. These are all powerful devices to distract the audience from emotional identifications. In Brecht's CCC, the singer sings a song that conveys the final message at the play's end. The song best expresses the theme of the play:

But you, who have listened to the story of the Caucasian Chalk Circle. Take note of the meaning of the ancient Song: That what there is shall belong to those who are good for it, thus, the children to the maternal, that they thrive; The carriages to good drivers, that they are driven well; And the valley to the waterers, that it shall bear fruit (237).

Brecht discusses the end of his plays with his audience and even changes some of the endings of his plays according to the audience's verdict.

Tracing out the Brechtian elements in *Hayavadana*, A.K. Sinha says, "*Hayavadana* presents the theme of humans aspiring for the unattainable in the Brechtian Pattern" (104). *Naga Mandala*, a play within a play, begins with the prologue. The characters in the prologue are the narrator-characters of the play and their story constitutes the sub-plot of the play. The setting of the prologue is the inner sanctum of a ruined temple. A "man", in a morose mood, is sitting in the temple. He is sad because a mendicant has told him, "You must keep awake at least one whole night this month. If you can do that, you will live. If not, you will die on the last night of the month" (22). So the man swears that if he survives this night, he will not continue his storytelling. As in Epic theatre, so in *Naga Mandala*, there are loosely connected episodes in a kind of linear narration. Though Kurudavva, the blind woman, plays a significant part in the play, her marriage to a boy is distantly related to her, her intense love for her son, Kappanna, and her subsequent insanity from the sub-plot. The only way Kurudavva is connected with the plot of the play is that the Cobra falls in love with Rani because of the magical influence of the root given by Kurudavva to Rani. Kurudavva has been the best friend of Appanna's mother. She feels very much concerned for Rani's miserable plight that Appanna has "got himself a bride and still goes after that harlot?" (29). In *Naga Mandala*, the characters "Man" and "story" are used as narrators who serve as a link between the audience and the stage and comment on the major developments of the story. The "Man" talks to the audience directly: "So now you know why this play is being done. I have no choice. Bear with me, please. As you can see, it is a matter of life and death for me" (26). As in a Brechtian theatre, the 'story' introduces the story of *Naga Mandala* to the audience:

A young girl. Her name... It does not matter. However, she was an only daughter, so her parents called her Rani. Queen of the whole wide world... Rani continued to live with her parents until she reached womanhood. Soon, her husband came and took her with him to his village. His name was - well, any common name will do- (25).

These introductory comments of the "story" and the "Man" indicate the story which is to unfold. Throughout the play, the narrator's comment on the critical developments and give information to the audience. At the end of Act One, when the Cobra (i.e.,) the character Naga takes the shape of Appanna, the "story" comments: "As you know, a Cobra can assume any form it likes. That night, it entered the house through the bathroom drain and took the shape of 2' (38).

When Rani is brought before the elders, she is asked to hold the king cobra to prove her chastity. On the appointed day, she: plunges her hand into it and pulls the Cobra out [...] The Cobra slides up her shoulder and spreads like an umbrella over her head. The crowd gasps. The Cobra sways its hood gently for a while, then becomes docile and moves over her shoulder like a garland (58).

The crowd is enchanted by this miracle and elevates Rani to the position of a goddess. Commenting on this, the "story" says "Rani got everything she wished for, a devoted husband, a happy life [...] Rani lived happily ever after with her husband, child and servant" (59).

The last episode of Naga getting hurt in Ram's tresses is the masterstroke in the play. Like Brecht's endings, the ending of *Naga Mandala* is also thrown at the audience's hands. There is a hot debate between the "Man" and the "story" about the end of the play:

**Man:** No one will accept this ending.

**Story:** But why not?

**Man:** Too many loose ends. Take Kappanna's disappearance, for instance [ ...]

**Story:** Oh, that is Kurudavva's story. If you are interested in that one, you may find her yet, meet her unexpectedly as you met me here, in some remote place. Even in the market place perhaps. Or someone in the audience may know [ ...] I am only Rani's story.

**Man:** Even then, the Present ending just doesn't work (60)

The "story" criticises the conventional ending of plays (i.e.,) the reunion of the separated people or families. The narrator also laughs at the audience's attitude towards this type of conventional ending and prompts them to face or think of a different ending to the play.

**Man:** So? The story is not over then?

**Story:** When one says, 'And they lived happily ever after?' all that is taken for granted.

**Man:** But that ending lacks something. of course, the Cobra!

**Story:** Yes, the Cobra. One day the Cobra was sitting in its anthill and it thought of Rani and said: 'why should I not go and take a look?' (60-61)

These questions, indeed, reiterate what the audience think and discuss among themselves. In a way, this instigates the audience to think over and discuss the possible ending to the play.

It is necessary to record how Brecht employs the narrators to discuss the ending of his plays with the audience. In *God Person Of Setzuan*, the player appears before the curtain and addresses the audience directly:

Ladies and gentlemen, do not feel let down: we know this ending makes some people frown. .... [...] you should now consider as you go what sort of measures you would recommend to help good people to a happy end. Ladies and Gentlemen, in you we trust: There must be happy endings, must, must, must (109).

In the plays of Brecht and Karnad, the narrators and chorus are given verse throughout to separate them clearly from the action. In the first half of the play the narrator or the chorus tells the story, frames and compresses the episodes, and elicits for the audience the untold thoughts of the protagonists. In the second part, the narrators and chorus come together to discuss and criticize the end of the play and the audience. Though not overtly a propagandist drama, much of epic drama is devoted to expressing social and political ideas and ideals. In *Naga Mandala*, if the Cobra is regarded as a serpent possessing magical powers, the play is a folk drama. However, when Naga alludes to Ram's desires, the play arouses the critical faculties of the spectators and poses many problems. It leaves the spectators to reflect on the efficacies of the social laws that discriminate a woman from a man and demand a wife's faithfulness even to her callous husband. Rani is required to undergo an ordeal to prove her innocence. In Karnad's plays, the plot is allowed to unfold - through a series of interruptions, false starts, interpolations and afterthoughts in which the players openly discuss the problems of representation. His plays talk about masks and mimes that keep the audience forever at arm's length from "truth". *Hayavadana* itself is a masquerade, a series of veils over an older play - Mann's *The Transposed Heads*, which is a strange mixture of hiding and seek, and striptease, of masking and unmasking, making and unmaking. In Karnad's *Hayavadana* and *Naga Mandala*, actors wear masks. J.L. Styan explains the use of masks:



The wearing of a mask in part suppresses one personality, the actor's, to substitute another, the character's without completely denying either, so the impulse to improvise is generated at the very moment of performance by the merging of actor and character [...] (Drama, Stage and Audience 149).

In *Hayavadana*, Devadatta uses a pale hued mask and Kapila a darker one. In the play, masks are used not to identify individual characters traditionally but to unmask their racial positions. Sometimes the actor's "mask is carefully allowed to slip from time to time", to "remind the audience that it is watching a performance" (Styan Drama, Stage and Audience 163). By wearing a mask, an actor hides his normal personality and tries to express the newly acquired personality of the play. In the words of Styan, the mask releases his powers as an actor, and at the same time, it releases the audience from their earth-bound reality enabling the mirroring of drama to take place... It lends impersonality to the experience, frees the spectator from the need to sympathise, frees him to laugh, all without the tiresome restrictions of everyday life (Drama, Stage and Audience 82).

In addition to these masks, songs, printed curtains, verbalization of the situation through narration, the continuation of the action without any formal break up of scenes, the total absence of the front curtain are all the devices carefully used to create the effects of alienation. Stagehands hold up printed curtains in full view of the audience; change of locale is shown by characters walking around taking up stage property's function. Brecht is primarily a poet, and words are the backbone of his plays. However, he prefers a theatre in which non-verbal acts play a vital role.

Karnad is also a poet, and he too works out a kind of theatre with non-verbal acts. In Karnad's plays, the action is presented mainly through miming. Miming is the most

crucial feature of the play so far as the alienation effect is concerned. Mime is "silent acting", which "demands intense concentration from both actors and audience" (Boulton 160-161). Miming runs riot throughout *Hayavadana* and *Naga Mandala*. In *Hayavadana*, Kapila followed by Padmini and Devadatta mimes a cart ride and in *Naga Mandala*, Rani mimes, splashing water on her face and mimes bathing. Through its verbal and non-verbal movement, the human body becomes a vehicle of communication. Karnad uses silence as a powerful weapon to betray the unspoken mental agony of Rambhavathi, the Queen and Basavanna in *Tale Danda* and Vishakha, Nithilai and Arvasu in *Agni Mattu Male*. The gesture is an essential aspect of the performance of a play.

The stage performance is possible only on converting a text in to a performance text. The written text is only the skeleton and performance give life to the text. The actor understands the text as a picture, sculpture, music and performs it through gestures. And here for instance is a classic illustration. Seeing the popular actress Helene Weigel immortalise the role of Mother Courage in Brecht's *MCC* with maximum action and minimum words, George Steiner comments:

She turned her head the other way and stretched her mouth wide open, just like the screaming horse in Picasso's *Guernica*. A harsh and terrifying, indescribable sound issued from her mouth. However, there was no sound. It was the sound of absolute silence, a silence which screamed and screamed throughout the theatre, making the audience bow their heads as if a blast of wind had hit them (Barba and Savarese, 234).

Character freezing is a modern technique that Karnad employs in his plays. The realistic western theatre presents the dramatic action as life-like, whereas Karnad believes

in Brecht's 'alienation' effect. To separate the audience from the emotional scenes, he makes the characters freeze. Kappanna in *Naga Mandala*, and Padmini in *Hayavadana* freeze amidst serious incidents happening on the stage. In Brechtian theatre, the actors change their roles casually. In almost all his Lehrstück plays, including E.R. and The Measures Taken, the actors change their roles and play others' roles. In GPS, Brecht has one actress play two roles, the magnanimous prostitute Shen Te and her crooked male cousin Shui Ta- whom she has invented. When one actress acts these two roles, the audience is supposed to watch as two people. "In this 'split' character, Brecht examines the rigid gender system" (Wallis and Shepherd 25).

In the epic theatre, through various alienating devices, the audience is continually reminded that they are watching a play. Brecht pressed into service moving or revolving platforms, treadmills carrying scenery, charts, cartoons, and projected films. In *Naga Mandala*, the setting changes abruptly as in a cinema. In this play, Karnad uses a simple lighting technique to show the arrival of day and night. The arrival of brutal Appanna marked the night. As soon as it dawns and the Naga takes a step to go, the lights change sharply from night to mid-day. "In a flash, Naga becomes Appanna: pushes her to the floor and kicks her." Appanna charges Rani of adultery, "Aren't you ashamed to admit it, you harlot? I locked you in, and yet you managed to find a lover! Tell me who it is. Who did you go to with? your sari off?" (52). Thus, Karnad marks the transition between the change of persona of Naga and Appanna without changing the costume. In *Fire and Rain*, Karnad uses the play within a playing technique to achieve distancing. Brecht also uses play-within-a-play technique to alienate the spectators. *The Caucasian Chalk Circle* is a play within a play. The play begins with a tribunal hearing to determine ownership of a

valley in the war-torn country of Grusinia. The singer tells another story about an abandoned royal child in the prologue. In *Fitre and Rain*, the stage is provided with a narrator and the audience are to be constantly aware of a play within a play. The character "Actor-manager" announces the play within the play: "If Indra is to be pleased and bring to an end this long drought which ravages our land a fire sacrifice is not enough. A play has to be performed along with it" (3).

The play within the play starts with the troupe coming on stage. The troupe consists of three men carrying bundles of costumes. Arvasu has a mask. The actor-manager starts his benedictory verse. The play, according to Maya, has a complex framework with a central myth assuming the form of a dramatic performance within the larger framework of the story of Arvasu's betrayal by his brother Paravasu, the chief priest performing a Yajna to bring rains to the drought-stricken land (69)

In *Fire and Rain*, Karnad also uses prologues and epilogues to serve an explanatory function and alienate the audience.

Like Brecht, Karnad uses humour as a device to detach the audience. In his plays, he draws the viewers' attention by way of gesture and interruption. Serious scenes are interrupted by humorous ones; the direct address is interrupted by conversation; the song is interrupted by speech and vice-versa. Thus, the interruption of action is precisely what both Brecht and Karnad desire to have as principal concerns of their theatres. Brecht uses "comic and ironic devices to reinforce what is essentially a tragic vision" (Chatterji XVI).

There is considerable wit and humour in *Mother Courage her Child*, *Good Person of Setzuan*, *Caucasian Chalk Circle*. Almost all the characters of Brecht possess the gift

of wit and the capacity to make sarcastic and ironic remarks. Ruby Chatterji's pointed observation is very significant and relevant as she explains the various dimensions of Brechtian humour: "Mother courage is endowed" with "salty humour, sometimes ironic, sometimes cynical, sometimes comically deflating [.. (IXVII). In the opening scene, the audience finds her providing ample evidence of a natural sense of humour. She gives a witty account of her adventure, which had brought her the nickname of "Mother Courage". She also makes a witty and sarcastic remark when she says that, as long as there is corruption, there would be merciful judges and that even the innocent may get off. In another scene, when the Chaplain says that he can preach her out of her senses, she wittily replies: "I need my senses. What would I do without them?" (52). Mother Courage and her Child is undoubtedly a tragic play, with a handful of moving and painful situations, but this play is not devoid of comic elements. Brecht disturbs the audience during serious situations with comic and humorous situations.

Karnad uses subtle humour and songs as interruptive devices in almost all the difficult situations in his plays. In *Hayavadana*, after Devadatta and Kapila truncate their heads in the Kali temple, Padmini goes there, stares at their bodies and prepares to kill herself. In this challenging situation, Goddess Kali appears, forbids her to do so and utters a few words in which subtle humour is evident:

The rascals! They were lying to their last breaths. That fellow Devadatta - he had once promised his head to Rudra and his arms to me! Think of it -head to him and arms to me! [ ...] Then this Kapila, died right in front of me - but 'for his friend'. Mind you! Didn't even have the courtesy to refer to me. And what lies! Says he is dying for friendship (103).

Even before this, the very appearance of Goddess Kali itself is depicted humorously. When the curtain is lowered, Kali appears as a "terrifying figure", stretching out her arms, keeping her mouth wide open and her tongue lolling out. When the drums stop, she shuts her mouth, and she is yawning. Completing the yawn, she addresses Padmini: "All right. Open your eyes and be quick. Don't waste time" (102).

Moreover, when Padmini is asked to fix the truncated heads of Devadatta and Kapila, she transposes the heads in a frenzy. After that, she realises her fault and runs around confused. In this chaotic situation, too, the reactions of Devadatta and Kapila to the transposition of heads are humorous:

Devadatta: Mixed-up heads! Kapila: Heads mixed-up! Devadatta: Exchanged Heads! Kapila: Heads exchanged! Devadatta: How fantastic! All these years we were only friends... Kapila, now we are blood relations! Body - relations! (Laughing). What a gift! [...] All Three (Together) What a good mix! No more tricks! Is this one that or that one this? Ho! Ho! (104-105).

Another scene where the horse sings the National Anthem to regain his neighing is also an instance of humour. Karnad introduces a grotesque song of the female chorus in *Hayavadana* when Padmini prepares to perform Sati. This song keeps the audience detached from this sensitive scene, and the very idea of Sati is ridiculed here: Our sister is leaving in a palanquin of sandalwood [...] The fortunate lady's procession goes up the street of laburnum while the makarandas tie the pennants and the jacarandas hold the lights. Good-bye, dear sister. Go you without fear. The Lord of Death will be pleased with the offering of three coconuts (131).

As a result, the audience thinks rationally and dispassionately about Padmini's death and the concept of Sati. Like Brecht, Karnad leaves the stage apparatus visible, presents synoptic announcements, and has narrators directly talking to the audience. These techniques force the audience to respond rationally to the action of the play and to interpret it, instead of identifying themselves with it and accepting it. Alienation effect is achieved through these techniques.

Talking about the continuous interactions between the Indian and the Brechtian theatre, Indra Nath Choudhury writes, Brecht theatre is as stylized as the theatre of Bharata [...] Like the Sanskrit drama, the Brecht epic form originates from epic poetry [...] The man of India is more used to epic [...] Mahabharata is an epic in which incidents do not happen, they are narrated. The battle of Kurukshetra is narrated by Sanjaya. This is a Brechtian epic form (125).

Karnad combines traditional theatre techniques with the Brechtian theatre techniques and comes out with flying colours. The impact of western playwrights like "Brecht and Anouilh has helped to refine and chasten Karnad's dramatic sensibility," says Maya (73). Karnad remains the representative of contemporary modern drama, not only in Kannada, but also on the pan-Indian level, for a long span of the last four decades. He symbolises the new awareness and attempts of Indian dramatists of the last half-century to depict complex themes. Karnad, the contemporary playwright, has become a name to be reckoned with not only as far as Kannada stage is concerned but also in Indian Theatre.

### ***Chandrashekhara Kambar***

Among the well-known dramatists of Modern Kannada theatre Chandrashekhara Kambar is a unique dramatist because of his works with folklore background. We can say that no other dramatist has used absolute folk theatre to his dramatic expression as Chandrashekhara Kambar did in modern Kannada Theater. Kambara's experiment of expressing modern experience through folk-style is a distinct one in Kannada Theater. He is one of the former generations of Kannada playwrights who have made efforts in reshaping the Kannada theatre and initiated in framing his dramatic range when there was a direct clash between the cultural past of the country and its colonial past, between the attractions of Western modes of thought and our own traditions and finally between the various visions of future that opened up once the common cause of political freedom was achieved. Although rich in tragedy the Indian mind does not assess the tragic situation exactly in the manner of the west. The various dramatists mentioned above have made sporadic efforts to amalgamate the eastern and western tradition of theatre. This chapter is an endeavour to illustrate the impact of western dramatic principles over contemporary Kannada drama. For this we have analysed the waves of Aristotelian concept of dramaturgy, its evidential opposition by a German playwright Bertolt Brecht and finally his idea of Epic theatre and non-Aristotelian approach practised by a popular modern Kannada playwright Chandrashekhara Kambar analysing his plays *Sirisampige* and *Sambashiva Prahasana* to explore the Brechtian impact on play writing.

Dr. Chandrashekhara Kambar, playwright-poet-novelist-critic, holds a unique place in post-independence Kannada literature; he fuses modern sensibility with traditional forms of performance and expression. With 21 plays, eight poetry collections,



three novels, and 12 research articles on theatre and literature, Kambar is one of the most significant writers in Kannada today.

Chandrasekhara Kambar, one of the stalwart playwrights of this country, began his literary career when the Kannada theatre in the 20<sup>th</sup> century was beginning to adopt new forms and new ways of expression. With the *navya* movement gaining ground, the Western modernist influences were felt powerfully on Kannada writing. Many prominent Kannada playwrights began experimenting with modernist forms like the absurd play. However, Kambar drew upon his native North Karnataka folk roots. He brought the mythopoetic imagination into this *navya* theatre.

A highly prolific writer, Kambar has experimented with almost all the theatre forms of his time like absurd play, political satire, children's play, etc. However, his metier employs the ancient and folk myths. He wrote many other award-winning plays such as Bembattida Kannu (1961), Narcissus (1969), Rishyasringa (Filmed) (1970), Chalesha (1973), Kittiya Kathe (1974). Jaisidanayaka (1975) Alibaba (1980), Kaadu Kudure (Filmed and received National Award) (1976), Naayi Kathe (Filmed as 'Sangeeta' and bagged 5 State Awards) (1976), Kharokhara (1977), Mathanthara (1978), Harakeya Kuri (Filmed 29 and awarded National Award) (1983) Huliya Neralu (Filmed) (1990), Boleshankara (1991) Pushpa Rani (1990), Thukrana Kanasu (1989) and Mahamayi (1999).

Most of his plays are translated into English and other Indian regional languages. His play Tukra's Dream (1991) is a story of a poor villager Tukra who survives precariously on the very edges of rural society. Tukra is a poor man. Rich people try to oppress him. The play reveals unequal power relations in society. Alibaba and the Forty

Thieves (1980) are based on the renowned Arabic folk tale. The play has a moral lesson; it comments on the nature of greed in human beings. The Shadow of the Tiger (1984) is a symbolic and philosophic play. Its theme is concerned with illusion, reality, and contesting forms of truth. The play Jokumaraswami (1972) reflects the ills of a cruel Landlord in a village. It shows the merciless attitude of the landlord, who rejects superstition, fear and illiteracy to move out of the village.

The play is a satire on the institution of feudalism. The play also interrogates the issue of adultery in society. The play has also been translated into and produced in Hindi, Punjabi, Tamil and Gujrathi. The play received 'Smt. Kamaladevi Chattopadhyay Award, Natya Sangha Award 'for the Best Play of the year in India and the 'State Academy of literature Award. Kambar won 'Sahitya Academy Award (1991) for the play Siri Sampige. Apart from his plays and novels, Kambar has composed many poems too. His poetry collection includes Mugulau (1958), HelatenaKela (1964), Takararinavaru (1971), Savirada Neralu (1979), Aayada Kavanagalu (1980), Belli Meenu (1989), Akkakuhaadugale (1993), Ee Varegina Helatena Kela (1993), Chakori (An epic) (1996). Rajiv Taranath, a renowned critic of Indian drama, rightly puts his views about Chandrasekhar Kambar and his writing in his introduction to the first edition of the play Jokumaraswamy is here worth quoting: He looks around and looks to himself. What he seems to find is always in terms of plentitude - mad joy, shimmering cruelty, pain, sex, loneliness, unbelievable quests by legend like people in legend like structures - all of which he celebrates. Celebration is for Kambar, a primary mode of experience. Moreover, because a celebration has a musicality at once private and shared, the rhythm is private and contemporary, a blend of self and community. In celebrating, Kambar

functions crucially as a mythmaker. To be recognized as a myth maker is to identify the most significant configuration of Indian poetic genius. For among the world's major cultures, the Indian is perhaps the only one that continues to hold an easy transaction with the great and plural world of myth.

The sanatans mythology is only a tiny part of the dark and passionate world in which Kambar makes his space. Myth celebrates: philosophy contemplates. The mythical episteme is one of recognition as growth. The philosophy reduces the many into one manifestation and the single essence. As a poet Kambar only can be plural and hence rich. Behind all the upanishadic monism, India is mythical. Because we still bargain with our gods and walk among them and sometimes as them, our worship is essentially participatory, rituals in which men and their gods are parts of the same structure.

In this, we Indians are mythical people. To be a poet, Kambar must need to be mythical (Anand Lai, 145). Like Habib Tanvir and Utpal Dutt, Chandrasekhar Kambar also celebrated oppressed lives through his plays. He popularised the north Karnataka dialect through his poems, stories, novels and plays. He writes in the blurb of the book 'The Shadow of the Tiger and Other Plays': "I belong geographically to a village, and sociologically to what was considered to be an oppressed, uneducated class. I am, therefore, a folk person simply because I honestly cannot be anything else". Further, in an introduction to the same book, he writes about his writing: I am bold enough to think that in this country, with its variety of social-intellectual structures ranging from the heavily abstracting Brahmin mind to the non-reducing sensibility of the primitive or the oppressed, it is possible to relate to the environment with a power and variety unthinkable in the urbanised and anonymous social structures elsewhere. A mythical episteme is still

valid and real here (Kambar, *The Shadow of the Tiger and Other Plays*, xiv). Rajiv Taranath quotes Kambar's social background and writing as ... He does not belong to an upper, or Sanskritized, caste. Hence he is distant from the contrast central to the upper caste inheritance: time-eternity, Janma Moksha, appearance and essence, which are dwelt on in the traditional Upanishadic culture. Not being burdened with these time-based structures, he is a child with a child's 'illiterate' fascination for powerful immediacies of sense. ... In a sense, not belonging to the upper class has helped him enormously.

His people, illiterate and oppressed, sang vividness in order to preserve the experience. ... In this country, with its variety of social and intellectual structures ranging from the heavily abstracting Sanatana to the non-reducing sensibility of the primitive and oppressed, it is possible to relate to one's environment with power and variety unthinkable in the urbanised and anonymous social structures elsewhere. A mythical episteme is still valid, natural and real here. To say this is to point out the core of Kambar's importance to literature (Anand Lai, 146-47).

### **Analysis of Sirisampige**

Taking up Sirisampige (1980) for discussion, we must not lose sight of the issues raised in the play and their subsequent evaluation by a technique most fitted for the purpose. Emphasis is on appropriate technique; it may be "convention" (qtd. in Schorer) as T.S. Eliot calls it or what Mark Schorer views as "any selection, structure, or distortion, any form or rhythm imposed upon the world of action, using which... our apprehension of the world is enriched or renewed. In this sense, everything is a technique which is not the lump of experience itself" (72). In Siri Sampige, Chandrashekhara Kambar approaches his subject through folklorist technique. He confesses that he cannot

do otherwise, in a conversation with Rajendra Chenni he asserts that "he felt incapable of inventing stories, he drew his plot form history, folklore, myths and legends" (Prof. Chandrashekhara (Chamarajpet, Banglore-18, 2004, P, No: 12). Rajendra Chenni believes that Kambar transforms the pre-existing material, like Brecht, into a unique drama of human emotions and feelings. To explore the 'truths and half-truths' of our existence, Kambar has adopted folklorist technique, but he does not tell us how the two folktales, one of the condemned men and the other of the snake-lover, are significantly connected in his thematic definition. Here the stress is on 'no direct participation by the audience' and on the idea- 'pure entertainment', these are the two western concepts introduced, and at the same time we can find out these elements in Kambar.

In *Siri Sampige*, Kambar's approach and treatment is modern. He uses the conventions and motifs of folk art like masks and curtains to project a world of intensities, uncertainties and unpredictable denouements. The various conventions, the chorus, the music, the apparently unrelated comic interludes, the mixing of human and the non-human worlds present a simultaneous presentation of alternative point of view. Kambar leaves the stage apparatus visible, presents synoptic announcements, and has narrator's directly talking to the audience. All this compels the audience to respond to the action of the play intellectually and to question it, instead of responding emotionally and merely accepting it. Kambar has used his play as a vehicle to express the complexities of modern life.

The play *Jokumaraswamy* is based on a traditional folk tale and follows the theme of the "sex and love intertwined with the act of devoting the folk god *Jokumaraswamy* for Sexuality-Fertility's sake." In spite of considering, it just as a tale about the infertile

women's devotion to Jokumaraswamy to bless her child and free her from the accusation of infertility from the rigid mindset of the traditional society. Juxtaposing the Western influence on the Kannada mythology Kambar mentions that even the sexual relationship of the protagonist with the wife of feudal lord will not liberate the protagonists from their natural sociological demands. In Jokumarswamy Kambar employs native folk theatre strategies to present tragically futile aspiration for perfection. For Kambar, this mythological folk tale expresses the domination of feudal system on downtrodden people this conflict, tragedy not only affect the audience by making them involved seriously at the same time it tends to be think on the class conflict which goes in accordance with the Brechtian theory of 'alienation effect'. The two protagonists in Jokumaraswamy - Gowda representation of dominant upper community and Basanya with an arrogant attitude towards the domination of Gowda. Agony strikes Gowda and makes him to think about his existence. He questions to his servant Gurya "Eh Gurya bloody son tell me who am I?" [Prof. Chandra Shekhar Kambar, Jokumaraswamy] As Brecht aimed to subvert the sympathy of the audience with the actors and the identification of actor with his role, Kambar also dealt with the interpretation of the ancient Kannada story which not only differs substantially from his originals but also indicates a bold attempt at investing an old legend with a new meaning. This proves to be an urgent relevance to present day thinking about man and his world. Brecht's main idea was to encourage his audience to criticise and oppose rather than passively accept what the eyes are seeing in the same way in the play Jokumaraswamy the protagonist Basanya seems like an avatar of Jokumaraswamy there is a complete resemblance between these two characters. "They are calling come Jokumara" this dialogue of Basanya shows how he project himself in front of the people. In North Kannada Folk rituals Jokumara is the goddess of lower

class. Mainly he is the symbol of fertility. The dialogue of Servant about Gowdthi "That is dhamdham God's Field" depicts the relationship between The Land and Female. This story gets resolved when the Gowdthi wife of Gowda gets convinced by Bassi to devote Jokumaraswamy to get Fertility and finally she gets it from Basanya who is the symbol of Fertility. All the stories about Jokumaraswamy ends with his death. But there is no tragic voice in this death. Because God Jokumaraswamy is eternal. He is born every year. Wherever his blood flows that land becomes fertile. In Kambar's play, the death of Basanya is inevitable. But there are accurate clues which show that death is not merely a death. "Mad girl she has forgotten me who is in her womb" this saying of Basanya is symbolically meaningful by the power of rebirth Basanya becomes immortal. Gowda died even though he lived. It is here that the dramatist brings the case to court so the audience can judge it. Brecht wanted to distance or alienate his audience from the character and the action; in the play Jokumaraswamy, Kambar also aimed to make a certain distance emotionally from the characters and the action on stage, so that the audience would be able to reach such an intellectual level of understanding. In this process while alienated emotionally from the action and the characters, the audience would be empowered on an intellectual level both to analyse and perhaps even to try to change the world, which was Brecht's social and political goal as a playwright and the driving force behind his dramaturgy. The various Kannada dramatic conventions such as the use of Sutradhara, unrelated episodes and representing God by common man by attributing him resembling qualities in Jokumaraswamy facilitates a complex seeing in the audience. He is the connecting link to introduce the other characters and action in the play and a sort of vehicle to reveal the deepest thoughts of a major character. Kambara opines that they "permit the simultaneous presentation of alternative points of view, of

alternative altitudes to the central problem. If we analyse the scene in Act I where Sutradhara's conversation with the audience, we realise that Jokumaraswamy is a mythological story told in the modern context where the author analyses the situation of the protagonists not leading to catharsis but making the readers ponder about the real reasons of a happiness and contention diverting the tragic end with repose.

The influence of western dramatic theatre cannot be ignored as it helps the native dramatists to dwell on novelty and effectiveness. This search for a naturalistic technique made Kambar follow Brechtian impact in his plays. The Brechtian, Epic Theatre opposes the theatre of illusion as proposed by Aristotle. Along with the recreation of established norms and traditions, Kambar has emphasised on the emotional relief obtained by the audience in their own individualistic states. Kambar delves deep into the traditional myths to spell modern man's anguish and dilemmas that are created in his mind. He does not take the myths in their entirety, rather picks only fragments that are useful to him and the rest he supplements with his imagination to make his plots interesting. Kambar's profound skill is at its fullest when he attributed the goddess Jokumara to protagonist Basannya in a natural way. In this way both Brecht and Kambar reveal and establish modern man's relationship with the past and explore the dimensions of contemporary problems by placing continuous parallel between antiquity and contemporaneity. Apart from the purgation of the elements of 'pity and fear' the audience is rendered capable of rationalising the dramatic situations after witnessing the drama. Kambar traversing the path paved by Brecht renounces the classical principle of pity and fear and favours the process of alienation of modern man.



#### 4.4. Brecht's Epic theatre in Contemporary Playwriting - Semiotic Conditions

In the above subchapters the samplings of the significant works of Girish Karnad, Chandrashekhara Kambar, to find how Brecht's influence can be found. During the later part of the '70s, an attempt was made by injecting the strategies of Brechtian Epic theatre into Kannada theatre. The plays of Karnad and Kambara like *Naga Mandalaor Sirisampige* betray a powerful influence of Western ideologies like existentialism and Freudianism. The modern playwrights could take the lead out of that tradition and develop forms in their cultural set-ups that may impress all their new perceptions of sociology, politics and philosophy. Their theatrical experience is not confined to those perceptual patterns. Brecht's concept of the 'epic theatre' emphasises the need to alienate the audience from any illusion of reality has been an important influence on eminent Kannada playwrights like Chandrashekhara Kambara and Girish Karnad.

It is interesting to note the similarities between Brecht's *The Life of Galileo* (written in 1937 - 9 and revised in 1945 - 7) and Karnad's *The Dreams of Tipu Sultan*. Both dramatists have given an old historical tale a new meaning and significance relevant to the present context. Brecht's play is called *The Life of Galileo* and not just *Galileo*. The title seems to direct us to stand at some distance from Galileo as a person and to see his life as a 'unit', as a coherent autonomous sequence. In the play's episodic structure, our attention is not on an accurate historical rendition of the life of Galileo but on an episodic exploration of possibilities open to an individual participating in and contributing to movement and change in the large domains that surround him. Brecht has presented Galileo as an individual with two sides - the gigantic heroic figure of Galileo with his conception of science for the people and the recanting Scientist, a traitor to

science and his disciples. The play insists upon the audience a complex seeing whether the conception of the leading character is as a hero or a villain.

Present study has attempted to analyse what aspects are carried into modern Kannada playwrights who have claimed Brecht as an influence and have written in Brechtian form. Hence its essential to take a glance of the other major contemporary Kannada dramatists like Dr. H.S. Shivaprakash, Lingadevaru Halemane, Prasanna, K.Y. Narayanswamy, Akshara K.V., K.V. Narayan and Rajappa Dalawai. For the sake of analysis interviews have been taken of these playwrights.

The effective promulgation of the Land Reforms Act and the implementation of Havanoor Commission report affected a new socio-political order in the state. Thus, the 'dramatis personae' of plays are conceived according to the needs of this historical period. The birth of the theatre organisation Samudaaya, with a proclaimed bias for leftist politics, in the early part of the 1970s heralded the theatre of commitment in Karnataka. For about a decade and a half this organisation was active through its district units all over the state. Directors like Prasanna and C.G. Krishnaswami was responsible for the growth of this theatre of commitment.

The period of Emergency also was responsible for the growth of political consciousness in Kannada theatre. *Dangeya Munchina Dinagaluby* Prasanna, *Belchibya* C.G.K. and *Baka* by M.S.K. Prabhu are important plays of this period. Even older playwrights like Sriranga wrote plays like *Uttama Prabhutva Lolalotte* which contained overt criticism of Indian politics. Vaikuntha Raju's novel *Udbhava* was a study of political scheming. Adaptations of earlier plays like K.V. Narayan's *Huttava Badidare* (based on Samsa's play written in the early part of this century) attempted to read older

texts with a new political vision. Growth of street plays was another offshoot of the theatre of ideology. Samudaaya organised Jathas all over the state and did much to popularize street play in Karnataka. Theatre persons like A.S. Murthy had continued to make use of this format. Several small organisations in rural Karnataka are still active in producing street plays. Young directors like Iqbal have made interesting innovations in the techniques of production of street plays. Kannada Theatre of the Absurd coincided with the modernist movement in Kannada. But the Dalitha and Bandaya (the movement of protest) movements of Kannada have not made use of drama as a vehicle of their ideas.

The implementation of the Land Reforms Act and the abolition of serfdom in 1976 had turned almost every village into killing fields. The dalits were harassed and brutally killed by the zamindars. *Belchi*, a play by C.G.K. narrates the death of dalits in a remote village, Belchi near Patna in Bihar. This play, when performed in Karnataka, had an overwhelming response. The play became a weapon of protest in the hands of the oppressed and dalits to question the regimentation of the authoritarian system (Halemane, 2004: 55).

The form of the play helps us to understand the dialectical relationship of the caste Hindus and the dalits. The atrocities of Hindus and the helplessness of dalit is presented in a realistic way. But in the later half, where political personalities like Indira Gandhi make an appearance, the play tends to become cartoonistic. This is not an accident, because in most of Kannada plays during this period, if the dramatic design involves contemporary political manifestation the plays tend to become cartoonistic, and the characters are invariably caricatured. Samudaya's *Kuri* by M.S. Sathyu, *Kondu*

*Kugithu Noda* by Gangadhara Swamy, Kala Gangothri's popular play *Mukhya Mantri*, Hoolishekar's *Gandhi Nagar*, Kambar's *Harakeya Kuri*, and other plays discuss politics schematically, but never probe the polemics of political power. By now, Brecht's epic theatre was not unfamiliar to Kannada theatre. Many young theatre activists worked for the emancipation of the masses. The best political plays of Kannada are not the ones staged in the closed interior of Ravindra Kalakshetra, but in the open, where young boys in the dusty corners of villages would sing the songs of Siddalingaiah. Thus, a theatre of protest emerged. The cultural Jathas of Samudaay appointed to the emerging social changes, the political consolidation of the marginalised community.

Brecht became a role model. The search with new motifs of creating social identities by the theatre activists, who thought that the narrative of theatre must have social bearing, Kannada theatre, which was till then by and large individual-centred, transformed to community-centred plays. These activists did not believe in accepting the archaic expression that the world is a stage but they transformed the stage as a part of the world.

The political resurgence created due to this shift in expression resulted in different cultural manifestations. This was the beginning of Samudaaya. During the days of the Emergency there was turmoil and confusion everywhere. Samudaaya not only produced politically vibrant plays but more than this it gave a new dimension to mass movement. Samudaaya's first play, *Huttava Badidareis* based on Samsa's *Vigada Vikrama Raya*. Structurally, the play resembles Tom Stoppard's play *Rosencrantz and Guildenstern*. Here kingship is re-examined from the point of view of proletarians. The social hierarchy is not only questioned but readjusted in the design of dramatis personae. The murky

politics of the palace is discussed in street corners. The historical distancing created by the fictional space enables one to understand the immediate reality. Prasanna's production of *Huttava Badidare* had too much traditional linkage. The music (by B.V. Karanth) and the design reminded one of the traditional theatres, but the significance of the design lies in readjusting the traditional art to the immediate social reality. In popular version of historical plays, the emphasis was given to proclaim regional or linguistic chauvinism, and the hierarchical structure of feudal society was religiously maintained without raising any questions, but in *Huttava Badidare* the centre-periphery nexus is broken and the marginalised characters are foregrounded.

The dramatic shift led the theatre activists to a new beginning. Theatre which till then had an urban oriented elitist stance became open and expansive. The workers, intellectuals, Dalits, students, all came together to create a new language of theatre. Samudaaya organised cultural Jathas to create socio-political awareness among the rural masses. To move towards people did not mean taking theatre to the masses, because in such attempts one can see cultural barriers due to the very presence of elitist thinking. But during the early days of Samudaaya the theatre effort was to accommodate the populace in the cultural expression. For the first time in the cultural history of Karnataka, a theatre movement became a path finder, the other literary, social movements like, Dalit-Bandaya movement, and farmer's movement appeared in the socio-cultural scenario only a little later. Samudaaya's two significant plays *Belchiand Patre Sangappa* became iconic representations of the socio-cultural movement (Halemane, 2004: 56).

The farmer's movement found its space in the historical play *Chikka Deva Bhupa* by Lingadevaru Halemane. This play, in the Brechtian epic style, depicts the first revolt

of farmers in the Mysore province during the sixteenth century. Thus, it provides a historical backdrop for the present revolt of the farmers. There was a host of other playwrights, who were deeply influenced by the socio-cultural movement of the masses and wrote a number of protests plays Hanneradu Savira Matha's *Dalitana Matantara*, Chennanna Valikara's *Tonkada Kelaginajana*, Satya Narayana Anati's *Charvaka*, etc., on religious fundamentalism, women's oppression, ordeals of oppressed community. Thus, there were more slogans and displays of banners than theatre. The aesthetics of theatre took a back seat (Halemane. 2009: 42).

The initial efforts of Samudaaya declined gradually, as it failed to make adjustments with the changed social situations. In addition to this, most youngsters who had led the mass movement against monolithic social institutions became a part of it. During the early 1980s with the active participation of folklorist Mudenur Sanganna, Samudaaya conducted a theatre workshop to find a continuum between folklore and the dialectical study of social institutions. Through the play *Sundropa Sundru*, the result of the workshop, no impact was created, yet the search provided new insights. At a later stage, a playwright like H.S. Shivaprakash gave an authentic expression for the search of anthropological realities. Theatre of protest underwent several structural changes.

The above backdrop about the modern Kannada playwriting shows us that the impact of Brechtian theory was influenced a lot with the particular aspects like the selection of the subject, the structure of the play, the ideological background with socio-political resemblance, adaptation of folkloristic elements in writing a play has been carried out by the modern Kannada playwrights.

#### **4.5. Conclusion**

The modern playwrights could take the lead out of that tradition and develop forms in their cultural set-ups that may impress all their new perceptions of sociology, politics and philosophy. Their theatrical experience is not confined to those perceptual patterns. Brecht's concept of the 'epic theatre' emphasises the need to alienate the audience *from* any illusion of reality has been an important influence on eminent Kannada playwrights.

This research has analysed the few significant texts of the particular dramatists of Kannada to find out how Brecht has influenced them. The study has also discussed how Kannada dramas have adopted the ideas of Brecht in the Kannada language. Finally, the assessment was made on how Brecht's approach to Drama and Theatre has influenced Kannada playwriting with a semiotic perspective and results in the output that Brecht's influence carried out through the similar elements of his plays found in contemporary Kannada plays.

## **Chapter-5**

### **BRECHT'S CONTRIBUTIONS TO DRAMATURGY AND THEATRICAL PRODUCTION OF MODERN KANNADA THEATRE: SIGNIFIER VERSUS SIGNIFIED**

#### **5.1. Introduction**

This Chapter deals with the productions and performances of Brecht's translations in Kannada. This chapter attempts to look at the performances of Brecht's plays that were adapted and experimented with in many places of Karnataka. Most of the translated plays were meant for theatre workshops and several to perform in the Jathas of Samudaaya. But Drama and its performance are more explicit social acts than any other kind of literary writing. The discussion of contemporary Kannada drama should pay attention to its specific social milieu, for the sake of assessing Brecht's impact on modern Kannada theatre.

Drama and its performance are explicit social acts, more so than any other kind of literary writing. The discussion of contemporary Kannada drama should pay attention to its specific's social milieu. But drama criticism in Kannada has been centred around only those plays that have become literary texts and plays are analysed as if they are mere literary works. It has become almost an accepted judgement that no-good plays are being written now and that translations and adaptations are responsible for the non-development of Kannada literary drama. This is indicative of the bias of literary-critical theories and aesthetics of literature.



## 5.2. Major Repertories of Modern Kannada Theatre

I have taken three significant repertories of Kannada and the details of their performance of Brecht Kannada translations. The major Repertories are as follows

1. Ninasam Tirugata, Heggodu, Sagara (T) Shivamogga (D)
2. Shiva Sanchara, Sanehalli, Hosadurga (T) Chitradurga (D)
3. Mysore Rangayana's repertory of Karnataka Government

I have also focused on the powerful performances with the most popular by some major amateur theatre groups of Karnataka. This chapter examined Brecht's impact on modern Kannada theatre by analysing the performances in Kannada. His concept of Epic Theatre influenced the acting and construction of the stage performance. I realised that Brecht's Theatre and Kannada Theatre share a similar vision of an ideal actor and audience, though Brecht's is for a political and social reason, whereas Kannada performance as represented is more for aesthetic aims and also for a socio-political reason. We shall also approach the issue of duality in performance and resolve the entangled relation within the dichotomies in the Brechtian Theatre such as emotion and reason, reality and illusion, identification and alienation, and performer and spectator. Brecht's impact of theatrical techniques on Kannada acting is implicated by its interculturalism.

### **Ninasam Tirugata 1985-86 to 2018-19**

Tirugata, the itinerant theatre repertory was established in 1985. Ninasam's idea of experimenting with such a project originated in the context of the decline of the professional theatre, and the limited achievements of the amateur theatre in post-independence Karnataka. It also aimed at testing whether it was possible to supplement

the overall theatre activity in the state by presenting at a wide variety of centres, productions that combined the best elements of both professional and the amateur movements. It also provided the alumni of the Ninasam Theatre Institute a platform to test their innate talents and imbibed skills. A vast network of friends and contacts made it easier to organise the tour schedules. Trained actors and technicians appointed full time and paid; rehearsals and preparations for about three months; then, a long tour of about four months, encountering varied audiences all over Karnataka - this, on broad lines, is Tirugata.

Tirugata has every year taken three major productions of renowned classics and one children's play to centres with the minimum facilities of a 30ft. x 20 ft. stage area, power supply and accessibility by road. Financing itself almost totally independently, on gate collections, the repertory has had a predominantly rural and semi-rural audience. Most importantly it has firmly proved Ninasam's belief that such a project can take birth and continue to live, nurtured by mass support. The first and the only theatre repertory of its kind in Karnataka, it has been very successful in activating interest in theatre all over the state.

#### **Tirugata: Plays Produced So Far**

Tirugata produced 4 plays every year including a children's play for the first seven years. Since then it has been travelling with two to three plays every year representing broadly the Western, Indian and Kannada dramatic traditions. The styles of the plays are also varied including realistic productions, farce and comedy, musicals and productions drawing elements from Indian folk theatre traditions.

Year	Name of the Play	Original/ Translation/ Adaptation	Author	Translator/ Adapter	Director
<b>Tir. 85</b>	Loka Shakuntala	Sanskrit Adaptation	Kalidasa	K.V. Subbanna	C.R. Jambe
	Sambashiva Prahasana	Kannada Original	Chandrasekhara Kambar	-	Akshara K.V.
	Tadroopi	Kannada Original	Prasanna	-	Prasanna
	Neeli Kudure	Adaptation	-	B.V. Karanth	Akshara K.V.
<b>Tir. 86</b>	Mannina Bandi	Sanskrit Translation	Shoodraka	Bannanje Govindachar	Atul Tiwari
	Vigada Vikrama Charita	Kannada Original	Samsa	-	C.R. Jambe
	Mooru Kaasina Sangitanataka	Western Translation	Bertolt Brecht	K.V. Subbanna	Akshara K.V.
	Alibaba	Kannada Original	Chandrasekhara Kambar	-	K.G. Krishnamurthy
<b>Tir. 87</b>	Miss Sadarame	Kannada Adaptation	Bellave Narahari Shastry	K.V. Subbanna	B.V. Karanth
	Ee Kelaginavaru	Western Adaptation	Maxim Gorky	B.T. Desai	C.R. Jambe
	Macbeth	Western Translation	Shakespeare	Ramchandra Deva	Akshara K.V.
	Alibaba	Kannada Original	Chandrasekhara Kambar	-	K.G. Krishnamurthy
<b>Tir. 88</b>	Chidambara Rahasya	Kannada Adaptation	Poornachandra Tejaswi	KV Subbanna and Akshara K.V.	Akshara K.V.
	Chankya Prapancha	Sanskrit Adaptation	Vishakhadatta	K.V.Subbanna	C.R. Jambe
	Lear Maharaja	Western Translation	Shakespeare	H.S. Shivaprakash	Raghunandan S.
	Beptakkadi Boleshankara	Kannada Original	Chandrasekhara Kambar	-	K.G. Krishnamurthy
<b>Tir. 89</b>	Sahebaru Baruttare	Western Adaptation	Nikolai Gogol	K.V. Subbanna	Akshara K.V.
	Tughluq	Kannada Original	Girish Karnad	-	C.R. Jambe
	Sezuan Nagarada Sadhwi	Western Translation	Bertolt Brecht	K.V. Subbanna	Fritz Bennewitz
	Dhaam Dhoom Suntaragali	Western Adaptation	Shakespeare	Vaidehi	K.G. Krishnamurthy

<b>Tir. 90</b>	Haddu Meerida Haadi	Kannada Original	Prasanna	-	Prasanna
	Puntila	Western Translation	Bertolt Brecht	Jaswant Jadhav	C.R. Jambe
	Ashadad Ondu Dina	Indian Translation	Mohan Rakesh	Siddalinga Pattanashetty	Akshara K.V.
	Panjara Shale	Kannada Original	B.V. Karanth	-	Ekbal Ahmed
<b>Tir. 91</b>	Bhasa Bharata	Sanskrit Translation	Bhasa	L. Gundappa	C.R. Jambe
	Tukrana Kanasu	Kannada Original	Chandrasekhara Kambar	-	Akshara K.V.
	Habbada Hanneradane Ratri	Western Translation	Shakespeare	N.S. Laxminarayan Bhatta	Fritz Bennewitz
	Nayimari Nataka	Kannada Original	Vaidehi	-	K.G. Krishnamurthy
<b>Tir. 92</b>	Hoo Hudugi	Western Adaptation	Bernard Shaw	Jayanth Kaikini	Atul Tiwari
	Taledanda	Kannada Original	Girish Karnad	-	C.R. Jambe
	Sangya Balya	Kannada Original	PattarMastara	-	Akshara K.V.
<b>Tir. 93</b>	Swapna Nataka	Sanskrit Translation	Bhasa	Kirtinatha Kurtukoti	Akshara K.V.
	Athensina Arthavanta	Western Translation	Shakespeare	K.V. Subbanna	C.R. Jambe
	Gokula Nirgamana	Kannada Original	Pu.Ti. Narasimhachar	-	B.V. Karanth
<b>Tir. 94</b>	Kiragurina Gayyaligalu	Kannada Adaptation	Poornachandra Tejaswi	K.V. Subbanna and Akshara K.V.	Akshara K.V.
	Aa OoruEeOoru	Kannada Original	G.B. Joshi	-	C.R. Jambe
	Kanakagamana	Western Adaptation	F. Durrenmatt	Raghu Sopheena	Jayatirtha Joshi
<b>Tir. 95</b>	Agni Mattu Male	Kannada Original	Girish Karnad	-	Venkatraman Aithal
	Pratima Nataka	Sanskrit Translation	Bhasa	Raghunandan S.	Raghunandan S
	Mamamooshi	Western Adaptation	Moliere	K.V. Subbanna	Iqbal Ahmed
<b>Tir. 96</b>	Hosa Samsara	Kannada Original	Da.Ra. Bendre	-	Akshara K.V.
	Shahjahan	Indian Translation	D.L. Roy	B. Puttaswamaiah	K.G. Kraishnamurthy
	Medea	Western Translation	Euripides	K. Marulasiddappa	B.V. Karanth

<b>Tir. 97</b>	Sahyadri Kanda	Kannada Original	Akshara K.V.	-	Akshara K.V.
	Jategiruvanu Chandira	Western Adaptation	-	Jayanth Kaikini	Bhaskar Chandavarkar
	Mahatma	Indian Translation	Mukunda Rao	K.V. Subbanna	C.R. Jambe
<b>Tir. 98</b>	Ahalye	Kannada Original	Pu.Ti. Narasimhachar	-	B.V. Karanth
	Antigone	Western Translation	Jean Anoulih	G.N. Ranganatharao	N. Premchand
	Chirebandi Wade	Indian Translation	Mahesh Elkunchwar	Maruti Shanbhag	C.R. Jambe
<b>Tir. 99</b>	Sakkare Gombe	Kannada Original	Vivek Shanbhag	-	Akshara K.V.
	Jubbi DevaraJugariyata	Western Translation	Dario Fo	K.T. Gatti	Suresh Anagalli
	Kempu Kanagile	Indian Translation	Rabindranath Tagore	K.V. Subbanna	C.R. Jambe
<b>Tir. 00</b>	Shmashana Kurukshetram	Kannada Original	Kuvempu	-	Akshara K.V.
	Bhagawadajjukeeyam	Sanskrit Translation	Mahendra Vikram Varma	K.V. Subbanna	K.Narayana Panikkar
	Moovaru Akkatangiyaru	Western Translation	Anton Chekov	Vaidehi	C.R. Jambe
<b>Tir. 01</b>	Prameelarjuneeyam	Western Adaptation	M.L. Srikantesh Gowda	-	Venkataraman Aithal
	Vidishya Vidooshaka	Indian Adaptation	Kalidasa	K.V. Subbanna	Iqbal Ahmed
	KattalegeHattu Tale	Western Translation	Leo Tolstoy	Jaswanth Jadhav	C.R. Jambe
<b>Tir. 02*</b>	Samsaradalli Sanidapa	Western Adaptation	Dario Fo	Akshara K.V.	Akshara K.V.
	Mantrashakti	Kannada Original	Samsa	-	Channakeshava
	Chora Charanadasa	Indian Translation	Habib Tanveer	Siddalinga Pattanshetti	Suresh Anagalli
	Shakuntala	Indian Translation	Kalidasa	Raghunandana S.	Rustom Bharucha
<b>Tir. 03*</b>	Avasthe	Kannada Adaptation	UR Ananthamurthy	Prakash Belawadi	Prakash Belawadi
	Modalagitti	Indian Translation	Imran Hussain	Bahrul Islam	Bahrul Islam
	Aa Mani	Kannada Original	Keerthinath Kurtakoti	-	Akshara K.V.

<b>Tir. 04*</b>	Dyavanooru	Kannada Adaptation	Devanur Mahadeva	Basavalingaiah C.	Basavalingaiah C.
	Raja Mattu Rani	Indian Translation	Rabindranath Tagore	K.V. Subbanna	Venkataraman Aithal
	Kala Divya	Kannada Original	Kanhailal H.	Venkataraman Aithal	Kanhailal H./ Sabitri H.
<b>Tir. 05*</b>	Pataragitti Pakka	Kannada Adaptation	Frederico Garcia Lorca	Akshara K.V.	Akshara K.V.
	Romeo Juliet	Western Translation	William Shakespeare	Tirumalesh K.V.	Atul Tiwari
	Kesha Pasha Prapancha	Kannada Adaptation	Kannada Poets	Mahabaleshwara K.G.	Mahabaleshwara K.G.
<b>Tir. 06*</b>	Birugali	English Adaptation	William Shakespeare	Kuvempu	Abhilash Pillai
	Undadi Gunda	Western Adaptation	Oliver Goldsmith	Parvathavani	Iqbal Ahmed
	Kannada Ramayana	Kannada Adaptation	Kannada Poets	B.R. Venkataramana Aithal	Venkataraman Aithal
<b>Tir. 07*</b>	Lokottame	Western Adaptation	Aristophenes	Vishalaand Channakeshava	Channakeshava
	Ee Naraka... EePulaka...	Kannada Original	P. Lankesh	-	Raghunandana S.
	GK Mastarara Pranayaprasanga	Kannada Adaptation	Chandrashekhara Kambara	-	Akshara K.V.
<b>Tir. 08*</b>	Swayamvara Sloka	Kannada Original	Akshara K.V.	-	Akshara K.V.
	Natararayani	English Adaptation	Oliver Goldsmith	Nataraja Honnavalli	Nataraja Honnavalli
	Kathana Kutoohala	Kannada Adaptation	Vasudhendraand Vivek Shanbhag	-	Ganesh M. and Manju Kodagu
<b>Tir. 09</b>	Venissina Vyaapaara	English Translation	William Shakespeare	Akshara K.V.	Akshara K.V.
	Aakaashabheri	Indian Translation	Piyush Mishra	SiddalingaPattanashetty	Sanjay Upadhyaya
<b>Tir. 10*</b>	Shoodra Tapaswi	Kannada Original	Kuvempu	-	ManjunathaBadigera
	Othello	Western Translation	William Shakespeare	Nisar Ahmed	JehanManeckshaw
	Neerina Nilutana	Japanese	Ota Shogo	-	Shankar Venkateswaran
<b>Tir. 11</b>	Kantu	Kannada Adaptation	Vivek Shanbhag	Channakeshava	Channakeshava
	Namoolagina Basheer	Indian Adaptation	Vaikkom Muhammad Basheer	Vaidehi and K.K. Nair	Rajiv Krishnan

<b>Tir. 12</b>	Vigada Vikramaraya	Kannada Original	Samsa	-	Manju Kodagu
	Mukkam Post Bombilwadi	Indian Translation	Paresh Mokashi	Omkar K.R.	Omkar K.R.
<b>Tir. 13</b>	Seetha Swayamvara	Kannada Original	ML Sreekantesha Gowda	-	Manju Badigera
	Gandhi Virudhdha Gandhi	Indian Translation	Ajit Dalvi	D.S. Chougale	Ganesh M.
<b>Tir. 14</b>	Namma Samsara	Kannada Original	Raghunandana S.	-	Raghunandana S.
	Uttara Rama Charite	Indian Translation	Bhavabhuti	Bannanje Govindacharya	BR Venkataraman Aithal
<b>Tir. 15</b>	Gunamukha	Kannada Original	P. Lankesh	-	Manju Kodagu
	Tartuffe	English Translation	Moliere	A.N. Murthy Rao	Ganesh M.
<b>Tir. 16</b>	Kalandugeya Kathe	Kannada Original	-	H.S. Shivaprakash	BR Venkataraman Aithal
	Atta Dari Itta Puli	Indian Translation	-	-	HeisnamThomba
<b>Tir. 17</b>	Madhyama Vyayoga	Indian Translation	Bhasa	L. Gundappa	Umesh Salian
	Su Bitre Banna Ba Bitre Sunna	English Translation	Carlo Goldoni	Jogi	Iqbal Ahmed
<b>Tir. 18</b>	Setubandhana	Kannada Original	Akshara K.V.	-	Akshara K.V.
	Ascharya Chudamani	Indian Translation	Shakti Bhadra	BR Venkataraman Aithal	Joseph John

\*Includes Marutirugata

Of the plays produced during these years:

- 35 are original Kannada plays; 8 are adaptations of Kannada works
- 23 are translations of Indian plays; 3 are adaptations of Indian plays
- 16 are translations of western plays; 16 are adaptations of western plays

**Total number of plays produced so far: 101**

### Marutirugata

In 2002, after running the Tirugata project for 18 years, Ninasam decided to explore a new possibility in the organisational pattern of Tirugata. Thus, the Tirugata project was split into two phases: the first one was a continuation of the earlier model, with proscenium-like plays being performed in different parts of the state. The second phase, named Marutirugata, consisted of a single experimental play produced in an intimate theatre space. The first play of this phase was rehearsed during February 2003, and later it toured to some 20 places around Karnataka, performing the play in a non-proscenium theatre space with only around 200 people watching each show. Since then, Tirugata has continued in two different phases some years, attempting to incorporate new texts and new performance idioms.

### Plays Produced, No. of Shows, Audience

Year	Name of the Play	Shows	Audience
<b>Tir. 85</b>	Loka Shakuntala	33	23,500
	Sambashiva Prahasana	35	23,700
	Tadroopi	25	16,750
	Neeli Kudure	32	23,875
	<b>Total</b>	<b>125</b>	<b>87,825</b>
<b>Tir. 86</b>	Mannina Bandi	47	35,050
	Vigada Vikrama Charita	31	23,800
	Mooru Kaasina Sangitanataka	31	23,700
	Alibaba	43	32,200
	<b>Total</b>	<b>152</b>	<b>114,750</b>
<b>Tir. 87</b>	Miss Sadarame	67	55,170
	Ee Kelaginavaru	23	13,050
	Macbeth	36	24,150
	Alibaba	24	22,850
	<b>Total</b>	<b>150</b>	<b>115,220</b>



<b>Tir. 88</b>	Chidambara Rahasya	34	19,400
	Chanakya Prapancha	56	46,850
	Lear Maharaja	25	14,850
	Beptakkadi Boleshankara	40	41,800
	<b>Total</b>	<b>155</b>	<b>122,900</b>
<b>Tir. 89</b>	Sahebaru Baruttare	41	26,750
	Tughluq	54	39,400
	Sezuan Nagarada Sadhwi	26	15,950
	Dhaam Dhoom Suntaragali	30	20,600
	<b>Total</b>	<b>151</b>	<b>102,700</b>
<b>Tir. 90</b>	HadduMeeridaHaadi	28	21,700
	Puntila	37	28,600
	Ashadad Ondu Dina	38	29,000
	Panjara Shale	39	31,300
	<b>Total</b>	<b>142</b>	<b>110,600</b>
<b>Tir. 91</b>	Bhasa Bharata	38	22,800
	Tukrana Kanasu	48	35,200
	Habbada Hanneradane Ratri	35	22,300
	Nayimari Nataka	26	20,800
	<b>Total</b>	<b>147</b>	<b>101,100</b>
<b>Tir. 92</b>	Hoo Hudugi	47	29,300
	Taledanda	41	29,850
	Sangya Balya	41	30,350
	<b>Total</b>	<b>129</b>	<b>89,500</b>
<b>Tir. 93</b>	Swapna Nataka	47	32,000
	Athensina Arthavanta	43	29,000
	Gokula Nirgamana	49	35,500
	<b>Total</b>	<b>139</b>	<b>96,500</b>
<b>Tir. 94</b>	Kiragurina Gayyaligalu	42	29,700
	Aa Ooru Ee Ooru	38	28,700
	Kanakagamana	42	28,500
	<b>Total</b>	<b>122</b>	<b>86,900</b>

<b>Tir. 95</b>	Agni Mattu Male	44	31,200
	Pratima Nataka	44	32,100
	Mamamooshi	46	33,500
	<b>Total</b>	<b>134</b>	<b>96,800</b>
<b>Tir. 96</b>	Hosa Samsara	53	30,200
	Shahjahan	51	30,900
	Medea	49	31,400
	<b>Total</b>	<b>153</b>	<b>92,500</b>
<b>Tir. 97</b>	Sahyadri Khanda	46	25,150
	Jategiruvanu Chandira	68	29,480
	Mahatma	50	26,150
	<b>Total</b>	<b>164</b>	<b>80,780</b>
<b>Tir. 98</b>	Ahalye	53	25,400
	Antigone	55	26,200
	Chirebandi Wade	55	27,450
	<b>Total</b>	<b>163</b>	<b>79,050</b>
<b>Tir. 99</b>	Sakkare Gombe	46	17,475
	Jujubidevara Jugariyata	49	20,725
	Kempu Kanagile	47	20,400
	<b>Total</b>	<b>142</b>	<b>58,600</b>
<b>Tir. 00</b>	Shmashana Kurukshetram	42	17,300
	Bhagawadajjukeeyam	42	17,700
	Moovaru Akkatangiyaru	41	16,800
	<b>Total</b>	<b>125</b>	<b>51,800</b>
<b>Tir. 01</b>	Prameelarjuneeyam	46	19,800
	Vidishaya Vidooshaka	48	20,700
	Kattalege Hattu Tale	43	18,700
	<b>Total</b>	<b>137</b>	<b>59,200</b>

<b>Tir. 02 and Maru Tir. 03</b>	Samsaradalli Sanidapa	27	15,350
	Mantrashakti	27	15,150
	Chora Charanadasa	27	17,900
	Shakuntala	18	3,600
	<b>Total</b>	<b>81</b>	<b>52,000</b>
<b>Tir. 03 and Maru Tir. 04</b>	Avasthe	38	24,800
	Modalagitti	38	23,600
	Aa Mani	23	4,900
	<b>Total</b>	<b>99</b>	<b>53,300</b>
<b>Tir. 04 and Maru Tir. 05</b>	Dyavanooru	41	23,500
	Raja Mattu Rani	44	24,800
	Kala Divya	21	4,000
	<b>Total</b>	<b>106</b>	<b>52,300</b>
<b>Tir. 05 and Maru Tir. 06</b>	Pataragitti Pakka	45	22,300
	Romeo Mattu Juliet	43	23,650
	Kesha Pasha Prapancha	22	4,955
	<b>Total</b>	<b>110</b>	<b>50,905</b>
<b>Tir. 06 and Maru Tir. 07</b>	Birugali	41	19,300
	Undadi Gunda	42	24,350
	Kannada Ramayana	30	9,280
	<b>Total</b>	<b>113</b>	<b>52,930</b>
<b>Tir. 07 and Maru Tir. 08</b>	Lokottame	45	24,700
	Ee Naraka... Ee Pulaka...	45	23,900
	GK Mastarara Pranayaprasanga	32	7,400
	<b>Total</b>	<b>122</b>	<b>56,000</b>
<b>Tir. 08 and Maru Tir. 09</b>	Swayamvaraloka	49	23,330
	Natanarayani	48	22,900
	Kathana Kutoohala	24	5,570
	<b>Total</b>	<b>121</b>	<b>51,800</b>
<b>Tir. 09</b>	Venissina Vyaapaara	62	24,600
	Aakaashabheri	64	25,600
	<b>Total</b>	<b>126</b>	<b>50,200</b>

<b>Tir. 10 and Maru Tir. 11</b>	Shoodra Tapaswi	57	28,200
	Othello	57	29,340
	Neerina Nilutana	12	3,600
	<b>Total</b>	<b>126</b>	<b>61,140</b>
<b>Tir. 2011</b>	Kantu	62	30,000
	Namoolagina Basheer	60	32,300
	<b>Total</b>	<b>122</b>	<b>62,300</b>
<b>Tir. 2012</b>	Vigada Vikramaraya	52	26,000
	Mukkam Post Bombilwadi	52	25,400
	<b>Total</b>	<b>104</b>	<b>49,400</b>
<b>Tir. 2013</b>	Seetha Swayamvara	43	23,600
	Gandhi Virudhdha Gandhi	42	23,900
	<b>Total</b>	<b>85</b>	<b>47,500</b>
<b>Tir. 2014</b>	Seetha Swayamvara	43	23,500
	Gandhi Virudhdha Gandhi	43	25,600
	<b>Total</b>	<b>86</b>	<b>49,100</b>
<b>Tir. 2015</b>	Namma Samsara	44	20,500
	Uttara Rama Charite	43	23,500
	<b>Total</b>	<b>87</b>	<b>44,000</b>
<b>Tir. 2016</b>	Gunamukha	39	28,000
	Tartuffe	39	28,700
	<b>Total</b>	<b>78</b>	<b>56,700</b>
<b>Tir 2017</b>	Madhyama Vyayoga	44	24,500
	Su Bitre Banna Ba Bitre Sunna	44	22,000
	<b>Total</b>	<b>88</b>	<b>46,500</b>
<b>Tir 2018</b>	Setubandhana	53	26,000
	Ascharya Chudamani	53	26,000
	<b>Total</b>	<b>106</b>	<b>52,000</b>
	<b>Total Number of shows/Audience so far</b>	<b>4,203</b>	<b>24,35,050</b>

**The places where Tirugatahas performed (District-wise list)**

**Bagalakote**

1. Anagawadi
2. Badami
3. Bagalkot
4. Banahatti
5. Bilgi
6. Galagali
7. Ghataprabha
8. Guledagudda
9. Hungunda
10. Ilkal
11. Jamakhandi
12. Mahalingapura
13. Mudhol
14. Rabakavi

**Bengaluru-Rural**

15. Doddaballapura
16. Doddahulluru
17. Timmappanahalli

**Bengaluru-Urban**

18. Bangalore
19. Jalahalli
20. Jaraganahalli
21. Tulasageri

**Belagavi**

22. Athani
23. Bailahongala

24. Belgaum
25. Chikkodi
26. Gokak
27. Hidkal Dam
28. Hukkeri
29. Itagi
30. Kittur
31. Nidusosi
32. Raibag
33. Ramdurga
34. Sankeshwara
35. Saudatti

**Ballari**

36. Bellary
37. Chelagurke
38. D.Hirehal
39. Donimalai
40. Hagribomanhalli
41. Hampi
42. Hoovinahadagali
43. Hospet
44. Kampli
45. Kondlahalli
46. Kotturu
47. Mariyammanhalli
48. Sandur
49. Siraguppa
50. Sirigeri

51. SridharaGadde

52. T.B. Dam
53. Toranagallu

**Bidar**

54. Basavakalyana
55. Bidar

**Vijayapura**

56. Bijapura
57. Chadachana
58. Indi
59. Krishna Nagara

60. Managooli

61. Muddebihal
62. Sindagi

**Chamarajnar**

63. Chamarajanagara
64. Kollegala

**Chikkballapur**

65. Chintamani
66. Gouribidanoor
67. Nallakadirehalli

**Chikkmagaluru**

68. Ajjampura
69. Basarikatte
70. Birur
71. Bogase

72. Bukkambudhi
73. Chikkamagalur
74. Kadur
75. Kalasa
76. Kammaradi
77. Koppa
78. Kuduremukha
79. Moodigere
80. Sringeri

**Chitradurga**

81. Belaguru
82. Bharamasagara
83. Challakere
84. Chikkajajur
85. Chitradurga
86. Holalkere
87. Hosadurga
88. Mallapura
89. Nayakanahatti

90. Rangenahalli
91. Sanehalli
92. Sirigere

**Dakshina Kannada**

93. Balila
94. Bantawala
95. Bellare
96. Beltangadi

97. Chokkady  
 98. Guttigaru  
 99. Jodumarga  
 100. Kinnigoli  
 101. Kittetturu  
 (Ganeshapura)  
 102. Mangalore  
 103. Mulki  
 104. Panja  
 105. Puttur  
 106. Shrinivasanagara  
 107. Subramanya  
 108. Sullia  
 109. Suratkal  
 110. Ujire  
 111. Uppinangadi  
 112. Vitla
- Davanagere**  
 113. Anagod  
 114. Basavapatna  
 115. Channagiri  
 116. Chigateri  
 117. Davanagere  
 118. Harihara  
 119. Honnali  
 120. Jagalur  
 121. Kulahalli  
 122. Harapanahalli  
 123. Santebennuru
- Dharawada**  
 124. Dharawada  
 125. Hubli  
 126. Kalaghatagi  
 127. Kundagola  
 128. Navalagunda
- Gadag**  
 129. Gadag  
 130. Gajendragada  
 131. Mundaragi  
 132. Naragunda
- Kalaburagi**  
 133. Adityanagara  
 134. Afjalpura  
 135. Aland  
 136. Andola  
 137. Bhimarayangudi  
 138. Gogi  
 139. Gulburga  
 140. Malkheda  
 141. Satakheda  
 142. Sedam  
 143. Shahabad
- Hassan**  
 144. Arasikere  
 145. Channarayapatna  
 146. Hassan  
 147. Mattanavile
148. Rakshidi  
 149. Sakaleshpura
- Haveri**  
 150. Byadagi  
 151. Ennekoppa  
 152. Hanagal  
 153. Haveri  
 154. Kamanahalli  
 155. Kolor  
 156. Kumarapatna  
 157. Ranebennur  
 158. Rattehalli  
 159. Sheshagiri  
 160. Shiggaon  
 161. Tumminakatte  
 162. Yemmiganuru
- Kodagu**  
 163. Madikeri  
 164. Ponnampete  
 165. Somavarpete  
 166. Virajapete
- Kolara**  
 167. K.G.F.  
 168. Kolara
- Kopala**  
 169. Gangavati  
 170. Karatagi  
 171. Koppala
172. Munirabad
- Mandya**  
 173. Aralakuppe  
 174. Bharatinagara  
 175. Kyatanahalli  
 176. Mandya  
 177. Marasinganahalli  
 178. Melukote  
 179. Nagamangala  
 180. Pandavapura  
 181. Srirangapattana
- Mysuru**  
 182. Hunasur  
 183. Krishnarajnagara  
 184. Mysore  
 185. Nanjanagodu  
 186. T. Narasipura
- Raichur**  
 187. Lingsugur  
 188. Manvi  
 189. Maski  
 190. Mudagal  
 191. Raichur  
 192. Shaktinagara  
 193. Sindhanur  
 194. Sirirvara
- Ramanagara**  
 195. Kanakapura  
 196. Ramanagara

**Shivamogga**

197. Basavani
198. Bhadravati
199. B.R. Project
200. Chakranagar
201. Chiikachowti
202. Gudavi
203. Heggodu
204. Herambapura
205. Hosanagara
206. Humcha
207. Jog
208. Kargal
209. Keladi
210. Sagara
211. Shikaripura
212. Shivamogga
213. Soraba
214. Talavata
215. Tirthahalli
216. Tumari

**Tumakuru**

217. Chikknaikanhalli
  218. Huliyurdurga
  219. Kunigal
  220. Madhugiri
  221. Ranganahalli
  222. Shira
  223. Tiptur
  224. Tumkur
  225. Turuvekere
- Udupi**
226. Amparu
  227. Baindur
  228. Barkur
  229. Brahmavara
  230. Karkala
  231. Kota
  232. Kundapura
  233. Maravante
  234. Mijaru
  235. Moodabidri
  236. Mudradi
  237. Shankarnarayana
  238. Shirva

239. Udupi

240. Udyavara

**Uttara Kannada**

241. Ambikanagara
242. Ankola
243. Bakkala
244. Balkur
245. Bharatanahalli
246. Bhatkala
247. Binaga
248. Bisalakoppa
249. Dandeli
250. Dodmane
251. Haliyala
252. Honnavara
253. Hukkali
254. Ganeshgudi
255. Gersoppa
256. Gunavanthe
257. Kadra
258. Kaiga
259. Karwara
260. Kumta

261. Manchikeri

262. Mundgod

263. Nanikatta

264. Salkani

265. Siddapura

266. Sirsi

267. Vajagadde

268. Yellapura

**Yadgir**

269. Gurumitkal

270. Yadagir

**Out of state**

271. Bombay

272. Bhopal

273. Delhi

274. Hyderabad

275. Kasaragod

276. Kolhapur

277. Kottayam

278. Pune

279. Satara

280. Thrissur

Tirugata has performed in 280 places so far, including:

- District Centres/Taluka Towns: 132
- Still Smaller Places: 138
- Out of Karnataka: 10

### **Sri Shivakumara Havyasi Kalasangha, Sanehalli**

"Shivakumara Havyasi Kalasangha," Sanehalli is of recent origin compared to Ninasam Heggodu. The association started in 1987. However, the history of the association can be traced back to the activities related to arts and culture conducted at Sirigere by Shri Shri Shri Shivakumara Shivacharya Maha Swamiji of Taralabalu Bruhan mutt of Sirigere. In spreading the philosophy of vachanas of Sharanas the Swamiji used music. Vachana is a literary form in Kannada. In 12<sup>th</sup> century, A.D., a literary form emerged in Kannada that was prosaic.

The great philosophers belonging to the Veera Shaiva cult used this form profusely to create religious literature. This form of literature was used to bring about religious and social reform. Vachana form of literature contains pearls and gems of spiritual and social thoughts. Veerashaiva mutts of Karnataka have taken these vachana grant has as very sacred and they are spreading the ideas in the vachanas with missionary zeal. TaralabaluBruhan mutt has done yeoman service in spreading the messages of vachanas through its publications and even on the internet. Shri Shri Shivakumara Shivacharya Mahasvamiji took the help of well-trained singers to compose music for the vachanas and used vachana gayana in most of the programs of the mutt. In turn, the trained teachers were requested to teach vachana gayana to the women in "Akkanabalaga" association of women volunteers. The vachana gayana or rendering of vachanas in the musical form was established. Shri Shri Shivakumara Swamiji thought of several media to make the teaching of vachanas very attractive, and one amongst them was to bring them to visual forms. Metaphoric representations of the vachanas were tried wherein a visual form was given to the vachanas and staged.



This experiment worked like magic and the teaching of philosophy of the vachanas became very attractive. Swamiji became very much convinced about the effectiveness of using dramatics and music in the teaching of vachana philosophy and deeply felt that theatre activities are very much fruitful in the mission of spreading the philosophy of vachanas. "Taralabalu kala sangha" started at Sirigere as a result. Swamiji, a dramatist himself, composed plays like "*Maranave Mahanavami*" '*Vishwa Bandhu Maralu Sidda*' and '*Sharanasathi Lingapathi*'. He directed the plays, and the team was taken from village to village and the plays were enacted. The activities were not restricted to villages alone the plays were enacted throughout Karnataka and outside the state of Karnataka. Shri Shri Panditharadhy Shivacharya Swamiji is an ardent follower of the senior Swamiji of the Taralabalubruhan mutt and when he was enthroned at Sanehalli as the Pattacharya wanted to continue the mission started by his beloved Guruji. Sri Shivakumarahavyasi Kala Sangha was established with certain new touches in 1987 at Sanehalli.

The association was actively practising and enacting one or two dramas per year. In 1997, the association's decennial celebrations conducted a work-shop in Sanehalli for the downtrodden children "Dalitha Makkala Ranga Tarabethi". C.G. Krishnaswamy, popularly called C.G.K. a great theatre worker, proposed a repertory such that there will be activities throughout the year instead of enacting one or two plays per year. The combination of two great personalities resulted in the origin of a repertory which was named "Shivasanchara". Shiva sanchara started practising three other dramas per year and presenting them throughout the state. Sanehalli brought all the "Gubbi Veeranna" award winners on the same stage in 2001 when Mr. C.G.K. proposed an open-air theatre.

On 1<sup>st</sup> Nov. 2003, Karnataka found the proud inauguration of "Shri Shiva Kumara Open-Air Theatre" the first well equipped open-air theatre in India. The activities of the Shiva sanchara exceeded the limits of Karnataka through its "Bharatha Ranga Sanchara Program" in 2007. Four plays were translated into Hindi, and the plays were enacted in different states of India under the project. Thus, Shiva kumara Havyasi Kala Sanga has developed from a small association of theatre-loving people to an art school at a tiny - otherwise ignorable remote village of Chitradurga district. Shri Shivakumara Theatre Training Institute was started at Sanehalli in 2008. Mr. C.R Jambe, a well-known theatre personality is appointed the Honorary Director of the Institute

**Kinnara Mela**, cultural organisation was established in 1990 at Tumari, a tiny village in Shivamogga district of Karnataka State. Devoting mainly on the development and advancement of Children's Theatre, the organisation started as a group of adult actors performing for children. Later the institution added several projects and programmes for Children. The institution attempts to make children a better human being and to improve their personalities through the medium of theatre. The significance of our institution is the regularity in its activities.

Following are the regular projects and programmes undertaken by the institution since its establishment:

- ***Kinnara Mela Theatre Company***, is a group of grown-up artists who prepare 2-3 plays every year, to perform mainly at educational Institutions;
- ***Shala Ranga*** - a project to conduct Children Theatre workshops at schools;
- To conduct ***Theatre Orientation Course*** for youths;
- To arrange 5 days ***Cultural Festival*** at Tumari village;

- ***Kinnara Mela - Centre for Children's Theatre studies-*** gives proper training to those interested in studying and practising children's theatre;
- Conducts five days ***Culture and Education workshop*** for school teachers;

Apart from the above projects and programmes, Kinnara Mela undertakes several other projects like- Kinnera Rangotsava, Publishing Books related to Children's theatre, conducts Seminars, supports such organisations who are engaged in Children Theatre activities as per the need of the hour.

### **Projects and Programmes: 2019-20**

Kinnara Mela Institution continued its projects and programmes during the year 2019-20 as in the previous years. Following are the projects undertaken and implemented by the Institution.

- **Theatre orientation Course**

*Kinnara Mela* has conducted Theatre Orientation Course for theatre enthusiasts from 5<sup>th</sup> to 19<sup>th</sup> August 2019. A total number of 10 members, apart from regular artists of *Kinnara Mela* Theatre Company have participated in the course. Acting, Scene work, theory classes on Theatre concept, Backstage were the course contents. Aruna Kumar Madhara, K.G. Krishnamurthy, Vishvanatha Swamy H.M, Santhosh G.H. and Susheela Kelamane were the resources persons.

- ***Kinnara Mela Theatre Company***

*Kinnara Mela* Theatre Company is a group of grown-ups, trained and professional artists. Every year the company prepares 2 - 3 plays along with the previous year's play and puts up an average of 100 shows mainly in educational Institutions. The significance of the Company is - instead of bringing children into the auditorium, the group goes

where they are i.e., to schools and perform the play in the available space, in the daytime without disturbing the academic schedule of the school.

In the year Kinnaramela Theatre Company has started with the rehearsals of last year's play '**Hu Anda Uhu Anda**' from 20<sup>th</sup> August 2019. As mentioned in last year's report, the play is based on Brecht's 'He who says yes He who says No' and adapted by Smt. Vaidehi. The play has been directed by K.G. Krishnamurthy and music by Srikantha Kalamani. The first show of the revived play was performed at Tumari on 30.09.2019 on the occasion of 'Ha.Ma. Bhat Memorial Cultural Festival'.

### **Kinnara Mela Tumari**

#### **List of play production**

<b>Year</b>	<b>Name of the Play</b>	<b>Director</b>	<b>For whom</b>	<b>No. of Shows</b>
1990 - 91 I year	<i>Chora Charanadas</i> <i>Adhika Prasangi Pandito</i> <i>Madhyama Vyayoga</i>	K.G. Krishnamurthy Bani Shard Joshi K.G. Krishnamurthy	Children Children Public	211
1991 -92 2 <sup>nd</sup> year	<i>Dana Dangura</i> <i>Sule Sanyasi</i> Literacy Plays	K.G. Krishnamurthy K.G. Krishnamurthy Group improvisation	Children Public	154
1991 - 93 03 <sup>rd</sup> year	<i>Zhum Zhum Aane</i> <i>Hayavddana</i>	K.G. Krishnamurthy K.G. Krishnamurthy	Children Public	119
1993 -94 4 <sup>th</sup> year	<i>Cacaurian Chalk Circle</i> <i>Ander Nagari Chopat</i> <i>Raja</i>	K.G. Krishnamurthy Dhruvaraja Deshpande	Children Children	108
1994 - 95 5 <sup>th</sup> year	<i>Ondu Simhada Kathe</i> <i>Panditya Prahasana</i>	K.G. Krishnamurthy K.G. Krishnamurthy	Children Public	110
1995 -96 6 <sup>th</sup> year	<i>Miss Point</i> <i>Surya Banda</i>	Yashavanth Sirdesh Pande K.G. Krishnamurthy	Children Children	116

1996-97 7 <sup>th</sup> year	<i>Heddayana</i> <i>Naanu Mattu Avalu</i>	Susheela Kelamane K.G. Krishnamurthy	Children Public	26
1997-98 8 <sup>th</sup> year	<i>Dandi Yatre</i> <i>Tippu Sultan</i>	K.G. Krishnamurthy K.G. Krishnamurthy	Children Children	112
1998-99 9 <sup>th</sup> year	<i>Pushpa Rani</i> <i>Julies Creaser</i>	K.G. Krishnamurthy K.G. Krishnamurthy	Children Public	148
1999 -2000 10 <sup>th</sup> year	<i>Hakki Haadu</i> <i>Siri Sampige</i>	Krishnamurthy Kavattar K.G. Krishnamurthy	Children Public	189
2000 - 2001 11 <sup>th</sup> year	<i>Tunta Robin</i> <i>Mriccha Katika</i>	Pramod Shiggaov K.G. Krishnamurthy	Children Public	168
2001 -2002 12 <sup>th</sup> year	<i>Nayimari Nataka</i> <i>Dore Oedipus</i>	K.G. Krishnamurthy Suresha Anagalli	Children Public	159
2002 - 2003 13 <sup>th</sup> year	<i>Makkala Mayaloka</i> <i>Ghasiram Kothwal</i>	Jeevanram Sullia Promod Shiggaov	Children Public	185
2003 -2004 14 <sup>th</sup> year	<i>Nidhi Dweepa</i> <i>Mudra Rakshasa</i>	Samkutty Pattomkari K.G. Krishnamurthy	Children Public	188
2004 -2005 15 <sup>th</sup> year	<i>Kurupi Shishu</i> <i>Ondu Payanada Kathe</i>	K.G. Krishnamurthy Krishnamurthy Kavattar	Children Public	143
2005-2006 16 <sup>th</sup> year	<i>Honna Meenu</i> <i>Rashoman</i>	V.K. Sharma K.G. Krishnamurthy	Children Public	172
2006-2007 17 <sup>th</sup> year	<i>Mannina Mane</i> <i>Huliya Neralu</i>	Sateesh Tiptur K.G. Krishnamurthy	Children Public	154
2007 - 2008 18 <sup>th</sup> year	<i>Dham Dhum Suntargali</i> <i>JanjaMarutha</i>	K.G. Krishnamurthy Samkutty Pattomkari	Children Public	143
2008 -2009 19 <sup>th</sup> year	<i>Bepthakkadi</i> <i>Boleshankara Gunamukta</i>	K.G. Krishnamurthy Venkataramana Aithal B.R	Children Public	166
2009 - 2010 20 <sup>th</sup> year	<i>Geddalu Panditaru</i>	K.G. Krishnamurthy	Children	111
2010 - 11	<i>Sadako Mattu Savira</i> <i>Kokkaregalu Vigada</i> <i>Vikramaraya</i>	Verkataramana Aithal B.R., K.G. Krishnamurthy	Children Public	124
2011- 12 22 <sup>nd</sup> year	<i>Simhada Kathe (Revived)</i> <i>Hamlet</i>	K.G. Krishnamurthy Ekbal Ahmed	Children Public	118

2012-13	<i>Putti - Sihimulangi</i> <i>Andhayuga</i>	Pramod Shiggaov Samkutty Pattomkari	Children Public	32
2013 -14 24 <sup>th</sup> year	<i>Obbanobba Rajanidda</i> <i>Ashwa Parva</i>	K.G. Krishnamurthy K.G. Krishnamurthy	Children Public	144
2014 -15 25 <sup>th</sup> year	<i>Gopi Gavayi</i> <i>Krishne Gowdana Aane</i>	K.G. Krishnamurthy Mounesh Badigera	Children Public	153
2015 -16 26 <sup>th</sup> year	<i>Karadi Kathe</i> <i>Burguri</i>	K.G. Krishnamurthy Dr. M. Ganesh	Children Public	104
2016 -17 27 <sup>th</sup> year	<i>Steevgondu Capu</i> <i>Coreolanus</i>	K.G. Krishnamurthy Dr.Samkutty Pattom Kari	Children Public	112
2017 -18 28 <sup>th</sup> year	<i>Adalu Badalu (Revived)</i> <i>Huliya Neralu (Revived)</i>	K.G. Krishnamurthy K.G. Krishnamurthy	Children Public	114
2018 - 19 29 <sup>th</sup> year	<i>Hum Anda Uhum Anda</i> <i>Mayakola</i>	K.G. Krishnamurthy Shrish Dobhal	Children Public	82
2019- 20 30 <sup>th</sup> year	<i>Heera Mothi</i> (No Production for Public due to COVID -19)	K.G. Krishnamurthy	Children	78
2020 -21 31 <sup>st</sup> year	<i>Kelona Katheya Banni</i> <i>Abbalige</i>	K.G. Krishnamurthy	Children Public	37

### Special Production

Year	Name of the Play	Director	Playwright
2003	<i>CHITRANGADA</i>	K.G. Krishnamurthy	Rabindranath Tagore
2006	<i>MEDEA</i>	Samkutty Pattonkari	Euripedeous
2008	<i>Chitrapata Ramayana</i>	C.R Jambe	Manjunatha Bhagawat
2009	<i>Mother Courage</i>	K.S Rajendran	Breent
2013	<i>Giribale</i>	B.R. Venkataramana Aithawal	Vaidehi

Play production for Children: 35 (2 plays revived)

Play production for Public: 26 (1 play revived)

Special productions: 5

**Total Production: 63**

Kinnara Mela performances are most popular in Karnataka. Particularly the significant plays concentrated on Children's Theatre. This is the outstanding contribution to Modern Kannada theatre. We have also found the performances based on the Brecht translations.

### **5.3. Semiotic Transformation of Brecht Plays in Kannada Context**

This subchapter attempts to look at the performances of translations of Brecht plays that were adapted and experimented with in many places of Karnataka. Most of the translated plays were meant for theatre workshops and several to perform in the Jathas of Samudaaya. There are short plays that can be viewed under Brecht's *Lehrstücke* plays. These plays are mainly centred on the context of theatre education as a rapport to participate in the children's workshops and theatre festivals conducted by various theatre organisations. Here, the study combines both the published as well as the manuscript versions of the play to differentiate the changes that occur while performing.

This subchapter has classified the translations as *Lehrstücke* Plays; perhaps these plays were translated to teach the Brechtian dramaturgy such as epic theatre, alienation effect, gestures, etc. They are, *The Measures Taken* as *Kaigonda Kramagalu*, *He Said Yes* *He Said No* as *Thaledoogidavanu*, *Thaladoogadavanu* and *The Trial of Lucullus* as *Adholokadalli Lucullus* was translated by Raghunandan remains in the form of scripts. Further, *The Exception and The Rule* as *OnduPayanada Kathe* translated by S. Malathi, *Brecht's Mooru Naatakagalu* (collection of Brecht's three plays) translated by C. Basavalingaiah and *The Elephant and the Calf* as *Aanemari* translated by N.S. Venkataram were in the form of published texts. These plays are short plays, in which they fit themselves with the form and timeframe of the play, where the director

intends to direct or to teach theatre education to the actors or to the school children in a theatre workshop.

The remaining plays such as *The Life of Galileo* as *Galileo* translated by H.K. Ramachandramurthy, J.R., *Mother Courage and Her Children* as *Mother Courage*, *Man Equals Man* as *Manushyaandre Manushyane* translated by Linagdevaru Halemane were in the form of published texts, whereas *Mr. Puntilla and his Man Matti* as *Puntilla* translated by Jaswanth Jadhav remain in the form of script. Below, I have given a list of Brecht plays in translation in Kannada with the plot in the same order.

*The Measures Taken* as *Kaigonda Kramagalu* - Translated by Raghunandan- Script Form.

*He Said Yes He Said No* as *Thaledoogidavanu, Thaladoogadavanu* - Translated by Raghunandan-Script Form.

*The Trial of Luculus Adholokadalli Lucullus* - Translated by Raghunandan- Script Form.

*The Exception and The Rule* as *OnduPayanada Kathe* - Translated by S. Malathi

*The Life of Galileo* as *Galileo* - Translated by H.K. Ramachandramurthy and J.R. Lakshmanrao.

*The Elephant, and the Calf* as *Aanemari* - Translated by N.S. Venkataram.

*Brecht's Mooru Naatakagalu* - Translated by C.Basavalingaiah.

*Mother Courage and Her Children* as *Mother Courage* - Translated by Lingadevaru Halemane

*Man Equals Man* as *Manushyaandre Manushyane* - Translated by Linagdevaru Halemane.



### ***Lehrstucke* Plays- Raghunandan**

The *Lehrstucke* is a term coined by the Brazilian Avant-garde theatre director Zé Cellos. Later it was established as a stem from Brecht's Epic Theatre techniques but its core principle explores the possibilities of learning through acting, playing roles, adopting postures and attitudes etc. and hence no longer any division between actors and audience. Brecht himself translated the term as *learning-play*, emphasizing the aspect of learning through participation, whereas the German term could also be understood as *teaching-play*.

There are several plays written by Bertolt Brecht, out of which the below mentioned three one-act plays were translated into Kannada by Raghunandan, a well-known theatre director in the Kannada. He translated these plays for the Samudaaya theatre troupe, Thorangal, Bellary during 1986-87. He names the *Lehrstucke* plays as *Appathina Kathegalu* in the manuscript. However, these plays were staged in several parts of Karnataka. The translations are still in manuscript form with a lot of markings on them. These markings comprise both the changes made at a later point to the translation as well as notes made as a director. The translations are

*The Measures Taken* as *Kaigonda Kramagalu*.

*He Said Yes, He Said No* as *Thaledoogidavanu, Thaladoogadavanu*.

*The Trial of Lucalusas Adholokadalli Lucullus*.

The purpose of these translations draws our attention to the aftermath of the Emergency, Dalit Bandaya and land reform movements in Karnataka in the 1970s. Samudaaya theatre troupes' dedication to creating awareness in the people through Jathas (touring fair) all over Karnataka can be considered as an initiation to translate Brecht in

Kannada. When we look at the script form of the translations, we can come across several remarks such as diagram of staging, the tone of singing, insertions and deletions of the characters, scenes, etc. Below I have tried to give a detailed analysis of each play with the notes and comments written by the translator/director.

#### **5.4. Influence of Epic theatre on Major performances and Directors of modern Kannada Theatre a semiotic analysis**

In this subchapter it is essential to take a close look at the performance list of the plays along with the details of the directorial works as well as the performance details of the plays. Let's analyse the plays of Brecht translated and performed in various places of Karnataka by the major repertoires, to explore the influence of Brecht's epic theatre in the Kannada dramaturgy on the basis of available details in the modern Kannada major repertoires.

*The Measures Taken*, is a play by Brecht which addresses the dual challenges of preferring one for the other. He composed this play in 1930. It consists of eight sections in prose and is unrhymed, using a free verse in its six major songs. The play opens with a group of four agitators of Russia returning successfully from China in their attempt to spread awareness about communism. They report the things that they did to a 'committee' and seek its judgment over an act of killing committed by them for the sake of the ideology. The four agitators, before crossing the border of China, meet a young comrade in the party house. The young comrade shows interest in their work and asks their permission to join them so that he can help them in various ways. The party owner agrees to assist them in hiding their true identity and disguising themselves as Chinese in their mission in China. Since teaching to the workers and educating them is an unlawful

activity violating the legal norms which attract rigorous punishment in China, they agree to execute their mission with utmost secrecy. But the young comrade, unable to tolerate the injustice whenever he sees it, openly and brazenly admonishes the oppressors and advises the oppressed to revolt against injustice. This provoked the working class and the workers began to rise against their wealthy masters. This act naturally incurs the suspicion of the authorities and they try catching him. The four agitators, now in peril of being discovered, forcefully strike on the head of the young comrade and take him to an unknown place where they can sit for a while and decide the future course of action. In the meeting, it is decided that the young comrade should be killed since there is no other option left open to save his life and run away from the country without being caught. Inevitably the young comrade agrees to forsake his life for the good of communism. He asks them to help him abandon his life. They shoot him and throw his corpse in a lime pit so that he is burnt and unrecognizable.

The committee, after listening to the story, gives its verdict and gives all the four agitators a clean chit for their act as it was inevitable to uphold the values of communism, “You've helped to disseminate / Marxism's teachings and the / ABC of Communism”.

*The Measures Taken* remains one of Brecht's most challenging and strongly debated works and will be the focus of this catalogue of *Lehrstucke*. In form, *The Measures Taken* is a learning play presented in the shape of a play-within-the-play with extensive use of masks. Besides its experimental form, it also marks a pivot in Brecht's theatrical development: it is a drastic thematic shift from the physical indulgence in *Baal*, through the body's socialization in *Man Equals Man* (*Mann ist Mann*), to a total erasure of the body by “the teachings of the classics,” that is, the teachings of Communism. An

immediate product of Brecht's initiation into *Das Kapital* in 1929, this didactic play advocates, in a straight way the necessity of revolution at the price of individual life, the elimination of one's bodily existence.

There are four characters in the original play, the translator in the translation has given more importance to the dialogue delivery part, where he breaks the large dialogues as well as songs into smaller units by assigning to each character and marks the number of each character in the script.

In the original play Brecht mentions chorus as 'Control Chorus', but in the translation, the translator has used the chorus as a medium of indicating further action as well as for the reception, more in tune with the character of Suthradhara that we see in other plays of that period following Indian theatre tradition.

In the first scene of the original play, Brecht mentions the act as "The Classical Writings" but in translation, the translator writes as "Communist Sahithyada Bhodhane" (Teachings of Communist Literature) due to the aftermath of social movements in Karnataka occurred in the 1970s and 1980s. In the original play, the young comrade mentions the scarcity of food in between the struggles. But the translator took the advantage of adding emotional statements such as: 'anna-ahaarada dodda abhaava ide, aste bhaari galabhegalaguttive' (there is enormous scarcity of food is there, and similar struggles are happening), while directing the play, the translator removes the above-mentioned lines to avoid emotional involvement by the audience in accordance with Brecht's epic theatre.

Further, the scene is followed by a song, where the four characters sing the song according to the director's instruction in the script. The song also mentions the misery of

the people in the United States of Soviet Russia. In the song, the translator describes the misery of the people as 'Anista' (Wretched) then he changes it into 'dourbhagyaa' (misfortune); further he uses the word 'Dalit' instead of the oppressed to follow in the perspective of Dalit Bandaya Movement.

The second scene of the play, 'The Blotting Out' in the original text, was translated as 'Athmaarpane' (dedication of a soul) as respect to reaching the audience to undergo or to critic the norms in the society. In the original play, the song 'Praise of Illegal Work' has translated as "akrama chatuvatikeya prasamshe" (hogalike) where the translator directs the chorus to sing in '*Udaya Ravichandrike*' tone.

In the third scene, the translator inserts the overseer character dialogue into the preceding song 'Song of the Rice Barge Coolies', whereas the overseer dialogue appears after the song in the original. Further, he retains a few words such as Mukden city, Boots, Comrades, China, Party, tractor without trying to replace them with native words. This scene consists of a song; the translator has changed the tone of the song by adding 'Anna' (brother) in the beginning lines suggesting the audience to glance at the disorder of the working people in the society. In the same song, the translator has used the 'Don't Jostle the next man' lines as 'Pakkadava nookabyadri Eliro Eliro Hoyiya Hoyiya!' to inspire the audience to incorporate themselves through struggle and unity for getting their daily food. As the song continues depicting the variations of the worker, the translator mentions in the script about the instrument Mrudanga to address or to mesmerize the audience to react by their critical thinking.

In the remaining scenes, the translator has commented and replaced a few words for the general understanding and also to fit into the context of performance. In the last

scene, the translator as a director deletes around seven lines in the song, which depicts the aftermath effects of communist literature, perhaps to avoid confusion between the character and the audience.

*He Who Says Yes, He Who Says No*, is a play written by Brecht in 1930. It deals with the theme of individual ambitions and social responsibility. The playwright poses one against the other and leaves the question to the audience to settle: what should be opted, selfishness or social welfare?

The play opens with the scene where we see a teacher is on an expedition with his students to a faraway place in the mountains to consult the doctors and get the medicine for the fast-spreading epidemic disease. Among the students, there is a boy who has joined the team much against the warnings of his teacher as his mother is also suffering from the disease and it may spread to anyone in the team soon. On the way, the boy falls severely ill. Now the question is whether the ailing boy should be attended and nursed or he must be abandoned for the common good of the others. At last, it is decided and consented even by the boy that he must be abandoned. The other boys throw him down the cliff upon his own consent. The play addresses the dual challenges of preferring one for the other. But the issue is that we prefer to decide the course of society.

This play was translated by Raghunandan as *Thaledoogidavanu*, *Thaladoogadavanu* for the Thorangal Samudaaya Theatre troupe: he retains this script in 'Apathina Kathegalu' as per to the context of Bertolt Brecht's Lehrstucke plays. The play in translation has undergone several changes that can be seen in the script, where the translator uses the same strategy of mentioning the tune (raga) for each song. Moreover,

we can see the rough sketch for staging, the characters' movements on the stage and experiment by introducing new tunes to the song to be sung by the chorus.

In *He said Yes* (Act one), the literacy song consists of five lines in the original, but the translator has elaborated the song to eight lines, adding the rhythm of the song to be sung by the chorus in 'Revathi' Raga. In addition to this, the translator mentions the learning part, where he deliberately marks on the views of the agreement through learning, without learning to agree will be futile. As the act continues, the translator has not included the details of staging through characters, later as a director he comments below the character names marking the movements of the characters on stage. The astute cleverness of the translator can be seen in translating the word 'mountains' in his translation, where he mentions 'Ghatta' (an expansionary point of a hill covered with trees and rocks) and 'Betta' (an edge covered with big rocks) in brackets to suit the dialectical nature of the performing place.

In the back leaf of the script, we can see eight pages of instructions by the translator as the director discusses on each page the characters' movements like, where to stand on the stage when to stop dancing, where to sit, and also the act of climbing the mountains. The translator also mentions the stage design where he uses a square to indicate the performing stage and then inserts two mini square shapes, where one can be seen as the house of the boy, and the other as the mountain with anti-clockwise arrows, in between he writes a detailed version of the tune for the first song in 'Revathi raga'. However, it shows the translator's expertise in the music composition for a song as a director of the play.

In the next part of *He Said No*, the translator uses the same strategy of quoting the tune of the songs as well as replacement of words either to correct the typographical errors that have occurred during the typing or for the better understanding of the words to the actor/audience. In both the acts the translator has elaborated the song of 10 lines 'the members of the expedition' into 15 lines with the repetition of the words 'horatarohoratra' (they went on walking) as a refrain to give a clear picture of the climbing of the mountain to the audience.

In the ending scene, the translator uses the word 'sampradaya' (tradition), 'obiraya' (person of an old mindset) to question the "past" or the "norms" that were prevailing in the society. The one who supports the stagnated structures, the norms prevailing is called "Obiraya" (literally antiquated). This clearly indicates that society is seen as shackled and there is a need to move towards a new vista. This is bolstered by the fact that these lines are missing in the source text.

*The Exception and The Rule as Ondu Payanada Kathe- S. Malathi*, is also based on Bertolt Brecht, one of several *Lehrstucke* or teaching plays Brecht himself had translated the term as learning play, as we noted earlier (Steinweg, 1976: 140). He intended to educate people primarily about socialist politics by exploring the function and the content in teaching/learning through various modes of performance. The *Lehrstucke* plays were used as an attempt to break down any division between authors, audience through reflexive gestures which reveal the 'mechanics of theatre' (Esslin, Martin, 1985: 115).

The plot of the story revolves around a rich merchant, a guide, a poor coolie (porter), who goes on a trip to cross the Yahi desert in order to acquire an oil contract.



While crossing the desert the class differences between the rich merchant and his working-class coolie are revealed: the rich merchant is afraid of the coolie, he feels terribly alone without police nearby to protect him in the desert. Eventually, the rich merchant becomes increasingly afraid of the desert and his brutality increases, further, he fires his guide. The coolie and the merchant himself get lost and the water supplies are running low. The merchant mistakenly shoots the coolie, thinking he was being attacked, when he was, in reality, being offered some water, the coolie still had left in his bottle. Later, in a courtroom scene, the evidence of the murder is presented, and ultimately the merchant is acquitted. The Judge concludes that the merchant had every right to fear a potential threat from the coolie, and that he was justified in shooting the coolie in self-defence regardless of whether there was an actual threat, or whether the Merchant simply felt threatened. In the whole play, Brecht has tried to give us an example of the bias over the class differences and his idea of protesting against the established rules by the striving poor people.

This play has been translated by S. Malathi, a well-known theatre Director, Actor, Translator, from Sagara, Karnataka and published by CVG publication, Bangalore in 2005. She dedicates the whole translation to the renowned theatre director, Badal Sircar, for his values which opened her eyes to a new form of theatre. In the authors' note of the translation, S. Malathi acknowledges K.G. Krishnamurthy, founder of Tumari Kinnara Mela, for the initiation to experiment the play in 2004, later the team toured all over Karnataka performing more than a hundred shows. She also acknowledges T.P. Ashoka for the preface, and her husband Purushothama Talawata, a well-known makeup artist in the field of Kannada theatre. The source text for the translation is from *Jewish Wife and*

*Other Short Stories* in 1936 translated into English by Eric Bentley in 1963 (Malathi S., 2005: vii).

The preface is written by T.P. Ashoka, a critic and a Lecturer at the Lalbahaddur Shastri College, Sagara, Shivamogga; it gives a brief introduction of Brecht's works and his views on the class structure over Marxist ideas of socialism. Further, he gives an elaborated story of the play differentiating the class structures and the exception of the rules; he also welcomes S. Malathi's translation and the use of common dialect to use in the play by confining herself to the tune of Brecht's ideas of Marxism in the society (Malathi S., 2005: ix). Like the source text, the translator has retained the nine characters and eight scenes. I have given the titles of the scenes with Kannada translation below:

Actors' singing- *Ella Nata-Natiyara Modala Haadu* (First song sung by men and women actors of the play)

**Scene 1** - The Race through the Desert- *Maralaugaaadinalli Ota* (Running in a Desert)

**Scene 2** - The End of a Much-Travelled Road-*Payanisida Daariya Koneyalli*

**Scene 3** - The Dismissal of The Guide at Station Han- *Han Nildaanadalli Guide Vaja* (suspension of the guide at Han Station)

**Scene 4** - A conversation in a Dangerous Territory *Apaayakaari Pradeshadallondu Sambhashane* (conversation in a dangerous zone)

**Scene 5** - At the rushing River- *VegadiHariyuva Nadidandeyalli* (on the shore of a fast-flowing river)

**Scene 6** - The Bivouac - *Bayalinali Nele* (shelter in the outskirts)

**Scene 7** - The end of the road- *Daariya Kone* (end of the road)

**Scene 8** - The Tribunal- *Nyayalaya* (court)

In addition to this, the translator has retained the songs with the same sequence of the source text; she literally translates the songs with the expressive notion of humanity over the poor. Like Brecht's ideas of alienation, the translator situates the play as in the source text, where a bunch of non-English words posit the context of an alien world: they are 'Urga', 'Han Station', 'binocular, Jahi River', cigarette paper, guide, flask, pistol. Further, she replaces the words like 'hurry lazy dogs' with 'somberinaayigale' (Malathi S., 2005: 3), and 'to hell with you' as 'nimmanhaalagoythu' (your house destroyed) (Malathi S., 2005: 5) etc to suit the localised effect over the audience. As the translator claims in her author's note, this play had more than a hundred performances by the same team across Karnataka (Malathi S., 2005: ix).

***Brechtna Mooru Naatakagalu-C. Basavalingaiah***, is the translated anthology of Bertolt Brecht's three short plays such as *The Informer*, *The Jewish wife* and *In search of Justice* were translated into Kannada as *Behugara*, *Yahoodihendathi*, and *Gosumbe Nyayapeetaby* Basavalingaiah C. These plays were selected to perform, from Brecht's collection of short plays titled *The Jewish Wife and Other Short Plays*, which was translated by Eric Bentley. The above plays were translated and experimented with by Basavalingaiah for the students of M.E.S Rangavaibhava, Bangalore, and then the play was performed at Ravindra Kalakshetra on February 2nd, 2007. Later, it was published as *Brechtna Mooru Naatakagalu* in 2009 by Honnaru Prakashana, Tiptur.

In the preface, the translator gives us a list of names of the actors, musicians, singers and the translators and backstage workers who assisted during the performance.

Following is the list of names of actors who constituted the major part of the performance:

**M.E.S. Rangavaibhava Team**

First Experiment on February 02, 2007, Place: Ravindra Kalakshetra, Bangalore.

**Team:** Aruna. N, Shiparao, Saranya. S, Meghana, Maanasa, Adwaitha. G, Sandip. Pai. S, Rashmi B.R, Darshana Rao, Adithya H.V, Makaranda Paranjape, Ravishankar. N

**Backstage:** Stage Design/Instruments: Suresh Kumar, Kaarthikm Patel,

**Editing:** Ramakrishna Belthooru

**Music:** Guitar-Sandip, Singer: Kruthika Chandrashekar

**Translation/Direction:** Basavalingaiah C.

In the preface of the text the translator adds the views of how the experimental plays, through the translations and the adaptations, specifically, of Bertolt Brecht's plays, made us rethink the question of Brecht's existence in the Kannada context. Here the translator uses Sha. Baalu Rao's translations of Brecht's poetry: 'The Burning of Books' as '*Pusthakadahana*' in translation to indicate how Brecht's books were burnt and the autocratic nature of the Nazi rule in Germany. The translator has tried to give us a glimpse of Brecht's life and his migration to other countries that made him to write good plays. In addition to this, the translator gives us the key points in the plays that he translated, where he assures that these plays were written at the time of genocide of Jews by the fascist army. The translator explains how these three mini-plays are portrayed. While in *The Yهودi Hendathi* the wife feels separated, though she follows the steps of her husband, and the schoolmaster, who dies due to the racist remarks, and the character of the judge were portrayed by Brecht to arise a humanity concern in between the

nationalist and racist ideas (Basavalingaiah C., 2009: 13). The translator ends the preface by saying that India might enter into tumult due to the multifaceted cultures of India, where caste and religion were mixing in the name of nationalism and racism. As a translator, he feels that these plays might give some relief in bringing in the other world of humanity.

However, the translator recalls in the “nenekegalu” (remembrance) that the Kannada theatre reached a new form through the efforts of the college lecturers of the sixties and seventies. He also recalls the unintended notion of conducting workshops for the youth in the colleges. He recollects that his first workshop was conducted in the B.H.S. College at Mysore by the advice of Sri Padmanabha, which had paved the way for the theatre workshops in Bangalore and other places of Karnataka. In Mysore, he directed Bergman's *Seventh Seal* cinema script as a play. Then he met Lokeshwarappa, a Kannada lecturer at M.E.S. College suggesting him to conduct a workshop for the college students. Garcia Lorca's *Blood Wedding* and *Hitler vs. Brecht* plays were directed at the M.E.S. College.

As a theatre director, he acknowledges Marulasiddappa, for the critical comments and suggestions for each experiment in his translations. He also acknowledges the newcomers with new ideas and writings to the field of Kannada theatre such as K.Y. Naarayanawamy, Rajappa Dalavayi, D.S. Chougale, the musician Ismail Gonal, and also the backstage workers such as Sureshakumar, J. Sridharamoorthi. In the preface, the translator acknowledges the designer Manjunatha and Sudhindra for the wonderful cover page for this book. He also remembers the effort made by Ujjajji Raajanna under the publication of Honnaru. He even includes his wife's name K. Susheela, and his

daughters Siri and Ashwini for the support and creativity in each direction of a play. Finally, he acknowledges the Rangayana organization for having a bunch of creative artists and the designer Dwarkanaatha for craving his creativity at all times.

In addition to the information, the translator provides a brief note on the works of Brecht's Epic theatre concept and his plays and also about the translator Eric Bentley for the English translation of the play by Brecht. Meanwhile, the translator has given his profile of directing the versatile plays under Rangayana in and outside Karnataka. Basavalingaiah also directed plays in other languages such as Hindi, Assami, Telugu, and Malayalam. Basavalingaiah has also worked as a visiting faculty to several universities. This versatile role by Basavalingaiah has fetched him several awards including the Karnataka Nataka Academy Award, Rajyotsava award and also, he has written articles on Kannada Theatre in Magazines, newspapers, etc.

The above-mentioned plays exhibit Brecht's idea of *Lehrstucke* plays in which he describes this play as a dramatic sketch of family life as it is today in the new Hitler's Germany.' The play titled *The Informer* was set in the living room of a middle-class family on a Sunday afternoon in the late 1970s. A teacher and his wife are terrified that their son, a member of the Hitler Youth, will land them in trouble for their negative statements about Nazism. They are even fearful that their maid, also a committed Nazi, will inform them about them. The teacher attempts to find ways to make his actions more politically acceptable.

But in the translation, the translator does not mention the setting of the play in the translation. This may be because, as a director, he wants to apply the theme of the play to

portray the contemporary scenario of society. As a theatre director /translator, Basavalingaiah has retained the source text to posit Brecht's ideas of epic theatre.

The second play *The Jewish Wife* is a brilliant play, having a great view towards the politics of hatred that crawls into the everyday lives of ordinary people. Judith, the central figure of the play, was an adored wife, a friend, a bridge player and a housewife; nevertheless, she is only Jewish. Brecht does not portray Fritz as a villain but as a victim; a victim of fear and distrust that is gradually misrepresented in the play. In the translation, the translator has agreed to go on the same path as Brecht, perhaps because the religious issues rising in the name of nationalism and racism (Hindu or Muslim) might lead to a communal conflict.

The third play, *In Search of Justice*, is translated as *Gosumbe Nyayapeeta*. Here the translator uses the Gosumbe, which means Chameleon, to depict the nature of the justice, whereas Nyayapeeta stands for the court. Here the translator has named it *Gosumbe Nyayapeeta* probably because who knows when the justice might turn back into other colors, sometimes towards the rich or sometimes towards the poor. The translator has retained the complete text in accordance with the source text. In the back leaf of the book, the translator mentions how Brecht's plays were remarkable and also the racist nature of Nazis under the rule of Hitler that made the German people suffer a lot. Jews are the ones who spoil the German nation in the name of racist nature by Hitler and also he reiterates that this play looks like the models of the racist nature which might be visible in the future of India.

***Mother Courage and Her Children* - Lingadevaru Halemane**, is another prominent play written by Brecht in 1939. It is one of the nine plays that Brecht

composed to oppose the spread of Nazism and Fascism. This play is a theatrical response to the invasion of Poland by Adolf Hitler in 1939. But the effects of the war on common people and its futility is represented by making use of the historical context of 'Thirty Years' War' set in 1618-1648.

The play revolves around the vicissitudes in the life of Anna Furlong (nicknamed Mother Courage) and her three children. She manages her life by selling food and liquor by pulling a cart along with her unemployed children. When the war begins between the Catholics and the Protestants, she is elated as she thinks that the war will boost her business. Her two sons are recruited in the army of the Protestants serving in various capacities and the army officers employed in the war try to take advantage of her helplessness. As the war continues, she loses her two sons and her daughter is molested. The mockery of the scene is that the same war that she welcomed once for her livelihood takes the life of her sons, and at the end, she loses her daughter as well when the Catholic army kills her. Her life returns to the same point from which she began before the war, i.e., starting from nothing. Brecht shows how the two streams of Christianity wiped out the happiness of common people by madly trying to gain superiority over one another. He draws a similar parallel between these two and the contemporary Nazism and Fascism and the resultant havoc they incur on the life of a common man.

In the Kannada context, this play has been translated as 'Mother Courage' by Lingadevaru Halemane, a well-known theatre director and translator, and the former director of Rangayana Mysore. The translator has retained the 12 scenes and the 25 characters with the source text, in which he translated the songs in literal form. Like in the earlier translations of Brecht done by the same translator, here too he adds a brief note



on the life and works of Bertolt Brecht. Meanwhile, in the preface of the text, the translator has given a route map of Mother Courage's travelling through places such as Poland, Moravia, Bavaria, and Italia cities as seen in several scenes of the play. As a translator, Halemane adheres to the notion of Brecht that if we want to understand a Shakespearean play then we should have the knowledge of the history of Queen Elizabeth of that time; likewise, if you want to study or enact the play, you should know the history of how Mother Courage travelled with her children. Halemane also adds few notes on the differences of knowing how Shakespeare and Brecht plays should be; Shakespeare's plays mainly concentrate on the adventures/ conspicuous nature of the king and the kingdoms, but Brecht's play mainly centres on the results of a world war, and he portrays a woman, who keeps on looting in between the wars that were done by the big lords of the society.

*Man Equals Man Lingadevaru Halemane*, was written by Bertolt Brecht in 1926, later it was translated into English by Gerhard Nellhaus. The story revolves around four soldiers who loot an Indian temple, but one is left behind. Frightened by their angry Sergeant, they get Galy Gay, an Irish labourer, to pose as the fourth man. Galy Gay witnesses his own 'supposed execution and funeral'; in the last two scenes, he takes part in a war against Tibet and has become the perfect soldier. The missing man tries to re-join his comrades but is turned away with Galy Gay's old identity papers. The story is loosely set in British India, but both time and geography are largely nonsensical.

In the Kannada context, Linagdevaru Halemane has rendered this translation as an adaptation *Manushyaandre Manushyane* in the year 2010, published by Kanva Prakashana, Bangalore. The whole play situates in the coastal region (Karavali), and the

play goes on around the surrounding places of Karavali, for example, Kannanooru, etc. The translator has localised the names with the Coorg people, such as Kaariyappa, Bopaiah, etc maybe because he wants to focus on the service of the Coorg people by joining the Indian army.

### **5.5. Conclusion**

This study focused on the above powerful performances with the most popular by some major amateur theatre groups of Karnataka. The result of the analysis is examined Brecht's impact on modern Kannada theatre by analysing the performances in Kannada. His concept of epic Theatre influenced the acting and construction of the stage performance. We found that Brecht's Theatre and Kannada Theatre share a similar vision of an ideal actor and audience, though Brecht's is for a political and social reason, whereas Kannada performance as represented is more for aesthetic aims and also for a socio-political reason. We shall also approach the issue of duality in performance and resolve the entangled relation within the dichotomies in the Brechtian Theatre such as emotion and reason, reality and illusion, identification and alienation, and performer and spectator. Brecht's impact of theatrical techniques on Kannada acting is implicated by its interculturalism.

## **Chapter-6**

### **CONCLUSION: ACHIEVED OUTPUTS AND POSSIBILITIES FOR FURTHER RESEARCH**

#### **6.1. Findings Achieved**

Modern Kannada theatre has developed with the influence of western theatre. Many world-famous dramatists of the west have been introduced to Kannada theatre mainly because of the colonial impact, but it is not only the reason for the changes made due to the influences flown through western theatre. The universal resemblance of an art form remains the same beyond time and space. This magical quality of theatre made our culture enriched by the transmission of a different culture through theatre. The transcultural approach in the present study attempts to establish the eminence and universal relevance of Brecht's epic theatre as a source stimulating creative and critical discourses. Against the formulations of Aristotle in Modern Kannada theatre, the German playwright and Marxist visionary, Bertolt Brecht is appraised here as a symbol of the continuity of the Kannada tradition, which meandered through Asiatic routes to be embellished with contemporary ideologies. Brecht becomes a model for a theatre idiom for the Radical Theatre representative of contemporary Kannada.

The thesis is a probe into the evolution of the thought that the eternal newness of culture and art is consistently conditioned by the broader elements borrowed by the west. This study has explored the influence of Brecht on Modern Kannada theatre through the analysis made in the above chapters. More specifically, attempted to sort out the relationship between the Kannada dimensions of his work and his European influences, focusing on the significant position of Kannada theatre and Kannada systems of knowledge in Brecht's critical thinking about Theatre and his conception.

The first chapter is an introduction to the thesis and discusses the study's topic, objective, and subsequent chapters. A brief history of modern Kannada theatre has explained here. Brecht and Modern Kannada Theatre is explained. The theoretical backdrop of Semiotics has been discussed as this research adopts semiotics as its method for analysis. Further discussion is made on delimiting the scope of the research as this study is limited to some of the issues that I could have looked at but didn't as I had to limit the scope of my research keeping in mind the time span available to me. This chapter provides historical background and a theoretical framework for the discussion of the succeeding chapters.

The second chapter, "Review of Literature", focuses on the available sources related to the thesis. To identify the major factors about the impact of Brecht on modern Kannada theatre, I have mainly focused on the review of books that provide a complete detail about Kannada Theatre and Indian Theatre and books in Kannada about Brecht. Many playwrights, literary critics, theatre audiences have been instrumental in developing Kannada theatre and have written many works related to Kannada theatre. It has provided an overview of current knowledge and allowed me to identify relevant theories, methods, and gaps in existing research. In search of relevant literature, I got relevant publications such as books and journals and articles. I have critically analyzed them and explained what I have found. I have systematically classified the books I have referred to as relevant sources, such as sources on Modern Kannada theatre, Brecht in Kannada literature, Thesis, and research articles on Brecht in the Kannada context. Books on semiotics are analyzed.

In the three central chapters, the Kannada translations of Brecht and impact on playwriting on prominent Kannada playwrights like Karnad, Kambar and others and Performance of Brecht plays as well as other significant plays in modern Kannada theatre have been scrutinised to establish the postulate that Brecht has influenced modern Kannada theatre. This chapter is an attempt to recapitulate the findings in each chapter. In the late nineteenth century and the early twentieth century, when Western drama burst into Kannada, the traditional Kannada drama was experiencing an impact from innovation and revolution. Not realising the potentialities of traditional dramatic forms and thinking that these forms could not fully mirror the then social realities, many playwrights who engaged in the performance of Kannada Drama launched a new kind of drama which developed as a result of the Western impact. The dramatists of these periods had western plays as their models.

The third chapter has tried to point out the impact carried on Modern Kannada theatre through English into Kannada translations to understand how Brecht's ideology and socio-political concern has been brought into the modern Kannada theatre. To Examine the issues of semiotics through the Translations and Adaptations of Brecht's Plays on modern Kannada Theatre collected and examined the translations and adoptions available in Kannada from the semiotic perspectives. Among the 37 plays of Brecht, 17 plays have been translated in Kannada by various translators. There are 28 versions of 17 plays. When we look closely at the details of Brecht's plays translated into Kannada, it is essential to know that not all of his plays have been translated into Kannada. Among the 17 translated plays of him, three plays are translated in more and more versions by many translators.

His Caucasian Chalk Circle play was translated by eight people. Bertolt Brecht's *The Caucasian Chalk Circle* has been translated into Kannada eight times. Out of the eight versions, five of them are published, and the remaining are unpublished scripts for production. The published texts for reference are as follows.

*The Caucasian Chalk Circle* - G.N. Ranganathrao (Translation in 1976 Publication in 1980)

*Allaman Adbutha Nyaya* - S. Raghunandana (Year of translation and publication -1983)

*Rangoli Nyaya* - B.R. Manjunatha (Translation in 1976- Publication in 2011)

*Dharamapuriya Shwetha Vrutta or Balapada Vrutta* - Gopala Wajapayi (Translation in 1984 - Publication in 2014)

*Sunnada Suttu*- H.S. Venkateshamurthy (2002)

Unpublished texts are as follows

*Caucasiada Sunnada Sutta (Makkala Nataka)* - K.V. Akshara

*Thayimattu Makkala Kathe (Rupanthara)*- B.T. Desai

*Bidirumandala*- Kikkeri Narayana

The above details show us that how the same play has been translated with different titles. In the same word, this diversification of translators shows us how title is an essential factor to assess the cultural impact. This study has analysed these factors to explore how cultural transmission occurred from one culture to another from a semiotic perspective. The German name of the play is '*Der Kaukasische Kreidekreis*' translated in English as '*The Caucasian Chalk Circle*'. B.R. Manjunath translated it from the English Version to Kannada as '*Rangoli Nyaya*'. Here *chalk circle* is signified as *Rangoli*; both the term used here to reflect the same idea, but the primary element we should have

to denote is the German context of the play, and the Kannada Context of the play predominantly reflects the central theme of the play. The above factors are also applied to the Characters' names, places, locations, ideology, and relevance of events to explore how the socio-political realities borrowed from one culture to another.

Five people have translated *The Good Woman of Setzuan*. The same play has been translated by many people and has seen the highest number of performances. Because of all these, the present study has been studied with a special background to see the prevalence of the Kannada dramas of Brecht in the context of the Semiotic.

Recently, a growing number of scholars have been studying semiotics as a research tool in translation. At the same time, the semiotics of translation or translation semiotics has been established as a theoretical approach in the collective volume *Routledge Encyclopedia of Translation Studies* (Baker 1998; Baker and Saldanha 2009). From the semiotic perspective, translation is studied as a purely semiotic act that involves the transition from one semiotic system (source language) to another (target language). As Susan Petrilli (2001, pp. 278-279) mentions, "translation is a phenomenon of sign reality and as such, it is the object of study of semiotics.

This semiotic act can be interlingual, intralingual, or inter semiotic translation. Translation scholars also adopt similar views. Susan Bassnett (1991, p. 13) mentions that "although translation has a central core of linguistic activity, it belongs most properly to semiotics, the science that studies sign systems or structures, sign processes and sign functions." This perspective is best understood if translation, as defined by Julian House (2009, p. 4), is examined "the process of replacing an original text, known as the source text, with a substitute one, known as the target text." The two terms "text" and

"substitution" are fundamental in semiotics as they allow the translatability/substitution of every semiotic system/text for another. Such an approach to translation is mainly due to the multidisciplinary not only of semiotics but also of translation studies.

Hence the above introduction defends how semiotic analysis is the best method to look upon the two principal multiple translations of published texts, to look at the multiple translations of two plays by Brecht, which were translated as experimental plays in the 1980s and continued in performance and were later published in 1990s and 2000s. These two plays were translated into different dialects of the Karnataka region, using domestication techniques; to name a few - *The Caucasian Chalk Circle* play is translated in both South and North Karnataka dialect; the other play *The Good Woman of Setzuanis* also translated into the South and North Karnataka dialect. Further, these plays were published after several performances across Karnataka, where most of the plays had undergone some changes to suit the play's performance. Few plays were adopted as versions for children, where we can see the differences in the plots. This chapter looks at the different ways of domestication/translation of the play in the Karnataka scenario.

This chapter included a fairly updated list of Brecht's translations into Kannada, which made us find out the impact through a semiotic perspective. We prepared statistical analysis and tables to show the number of translations of different genres, of different writers, of Brecht, multiple translations of his plays etc. The study also included adaptations, scripts etc, to highlight the need for analysis to assess the impact. We need to document the translated works with the appropriate information, which is called meta-data so that it can serve as a reservoir of knowledge and heritage to the posterity for further research.



The fourth Chapter evaluated the impact of Brechtian techniques on modern Kannada dramatists.

The influence on modern Kannada playwrights by dramatists like Brecht and his theory of Epic theatre belonging to a different language and culture should ideally constitute research and analysis at many levels. No study can claim to be complete, however. It can only aspire to focus on a few chosen areas and scrutinize data and documents for an answer. Here I do not aim at all the playwrights of modern Kannada theatre but propose to concentrate only on significant playwrights of Kannada theatre, primarily focussing on their significant plays for the sake of analysis.

The present study has attempted to analyse what aspects are carried into modern Kannada playwrights who have claimed Brecht as an influence and have written in Brechtian form. I read the sampling of the significant works of Girish Karnard, Chandra Shekhar Kambar, and H.S. Shiva Prakash to find how Brecht's influence can be found. During the later part of the '70s, an attempt was made by injecting the strategies of Brechtian Epic theatre into Kannada theatre. The plays of Karnad and Kambara like *Naga Mandalaor Sirisampige* betray a powerful influence of Western ideologies like existentialism and Freudianism. The modern playwrights could take the lead out of that tradition and develop forms in their cultural set-ups that may impress all their new perceptions of sociology, politics and philosophy. Their theatrical experience is not confined to those perceptual patterns. Brecht's concept of the 'epic theatre' which emphasises the need to alienate the audience from any illusion of reality has been an important influence on eminent Kannada playwrights like Chandrashekhara Kambara, H.S. Shivaprakash and Girish Karnad.

It is interesting to note the similarities between Brecht's *The Life of Galileo* (written in 1937 - 9 and revised in 1945 - 7) and Karnad's *The Dreams of Tipu Sultan*. Both dramatists have given an old historical tale a new meaning and significance relevant to the present context. Brecht's play is called *The Life of Galileo* and not just Galileo. The title seems to direct us to stand at some distance from Galileo as a person and to see his life as a unit', as a coherent autonomous sequence. In the play's episodic structure, our attention is not on an accurate historical rendition of the life of Galileo but on an episodic exploration of possibilities open to an individual of participating in and contributing to movement and change in the large domains that surround him. Brecht has presented Galileo as an individual with two sides - the gigantic heroic figure of Galileo with his conception of science for the people and the recanting Scientist, a traitor to science and his disciples. The play insists upon the audience a complex seeing' whether the conception of the leading character is as a hero or a villain.

This research has analyzed the few significant texts of the particular dramatists of Kannada to find out how Brecht has influenced them. The study has also discussed how Kannada dramas have adopted the ideas of Brecht in the Kannada language. Finally, the assessment was made on how Brecht's approach to Drama and Theatre has influenced Kannada playwriting with a semiotic perspective.

The fifth chapter has dealt with the productions and performances of Brecht's translations in Kannada. In this chapter, I have attempted to look at the performances of Brecht plays that were adapted and experimented with in many places of Karnataka. Most of the translated plays were meant for theatre workshops and several to perform in the Jathas of Samudaaya. But Drama and its performance are more explicit social acts than

any other kind of literary writing. The discussion of contemporary Kannada drama should pay attention to its specific social milieu. For the sake of assessing Brecht's impact on modern Kannada theatre, I have taken three significant repertoires of Kannada and the details of their performance of Brecht Kannada translations. The major Repertoires are as follows

1. Ninasam Tirugata, Heggodu, Sagara (T) Shivamogga (D)
2. Shiva Sanchara, Sanehalli, Hosadurga (T) Chitradurga (D)
3. Mysore Rangayana's repertoire of Karnataka Government

I have also focused on the powerful performances with the most popular by some major armature theatre groups of Karnataka. This chapter examined Brecht's impact on modern Kannada theatre by analyzing the performances in Kannada. His concept of Epic Theatre influenced the acting and construction of the stage performance. I realized that Brecht's Theatre and Kannada Theatre share a similar vision of an ideal actor and audience, though Brecht's is for a political and social reason, whereas Kannada performance as represented is more for aesthetic aims and also for a socio-political reason. We shall also approach the issue of duality in performance and resolve the entangled relation within the dichotomies in the Brechtian Theatre such as emotion and reason, reality and illusion, identification and alienation, and performer and spectator. Brecht's impact of theatrical techniques on Kannada acting is implicated by its interculturalism.

## **6.2. Limitations of the Research/ Scope for Further Research**

Eventhough this research has tried to document all the translations of Brecht's plays in Kannada either in the form of the published books or in the form of unpublished

scripts available with directors/ writers/ actors/ theatre troupes it has also culled out the information from the secondary sources that were collected on Brecht in Kannada. Through all these sources a list of 36 texts including multiple translations of the same text was put together. Some of the translations were unavailable, which were mentioned in the secondary sources. There is no centralized authority that has documented the translation of a play/performance of the translation whether it is a theatre personality or an organisation. As per my knowledge, still, there are translations left behind with the translators or theatre directors. For example, at the time of writing my dissertation, I came to know that apart from the five versions of the play *The Exception and The Rule* that have been listed, one more translation was done by Nataraja Honnavali, a theatre director as *Ondu Payanada Kathe*. I couldn't include it as part of my analysis here.

Performances of some of these plays are still on. For example, Vaidehi's *Hu Anda Hu Hu Anda* was directed by KG Krishnamurthy for the repertory Kinnara Mela as latest as in the month of September and October 2019. It would be interesting to further study such performances by video recording them if the troupe, director and the sponsors of the show permit us. In this study video analysis of the performances is not carried out, which would have been a major help in analyzing the performative aspects of the translations of plays. Bertolt Brecht's use of Epic theatre, alienation effect, and social realism can be seen in most of his translations in Kannada and also in other plays in Kannada. It would be interesting to study comparatively such use of Brechtian theatre techniques and their realization in performance.

The analysis carried out in this dissertation doesn't cover all the aspects of the translation of play it has focused only multiple versions of the same text, the role of

agents in it. Unpublished scripts and what they reveal to us and translation of songs by poets as a collaborative translation and the impact of the function of translation in that socio-political context. There are other issues and other aspects under each of these heads, which can be studied further, hence this study doesn't make any claim to exhaustive analysis, but certainly, it has mapped the terrain which could be tread later by other scholars.

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