The historiography of Telugu theatre, discussed in the previous chapters, clearly gives an idea that how the mainstream theatre in Andhra traversed for about a century. Most of the times, it dangled on the philosophical milieu of Idealism. Though it is not cited anywhere openly, it can be understood that it has not articulated itself with the context. Here context means the changing times, the advancement of technology, the sociopolitical and economic changes in modern Andhra, and the invasion of electronic media, globalisation, and the relation of theatre to these things. Hence over a period of time, the main stream Telugu theatre has lost its relevance. The fourth chapter tells about political theatre and it's ideological base. The ideological base of Andhra’s political theatre is nevertheless Marxism, which falls under the broad category of
Materialism. With the fall of the Berlin Wall in 1987, followed by the dissolution of the Soviet Union, a number of communist states, and the cold war over the last fifteen years, the nature of politics and political discourse has changed radically. The revolution in world politics has in part risen to the notion of a global economy. Thus the relevance of Marxist based political theatre in Andhra has become very nominal. Here Marxist based political theatre means not in the sense of ideological framework. It is just on the basis of political representation of Marxism in the context of Andhra. Political theatre in Andhra represents the manifestoes of communist parties, who have lost their political influence over a period of time. The present condition of political theatre in Andhra is such that it is used to entertain the cadre either before the Party's meeting or at the end. The jargon it uses, the tunes it make and the approach of every performance have become stereo typed. Party polices started deciding the nature of the play and its message. Therefore theatre with political ideology is needed in Andhra rather than a theatre with the affiliations of political parties. This idea further generates a question that whether there can be politics with out political parties.

Theatre of the Marginalised is a concept, which addresses the sociopolitical conditions of the masses. The voice of the deprived sections of the society is represented through their own traditional theatre forms. This merging of modern social and cultural needs with traditional theatre forms gives a new life to theatre. This experiment is proven to be
successful in the yester years. The performances of Praja Natya Mandali and Jana Natya Mandali can be quoted as the best examples. An analysis of their performances can certainly helpful to understand how effectively politics, theatre and native expressions can travel together. The play Maa Bhoomi of Praja Natya Mandali and Bhoomi Bhagotham of Jana Natya Mandali are taken for analysis.

Praja Natya Mandali - Theatrical Representation of the Marginalised:

Among all the productions of Praja Natya Mandali, the play Maa Bhoomi occupies high rank. Except for a few Padyanatakams like Pandava Udyoga Vijayalu, Satya Harischandra, Chintamani and other plays of similar kind, no social play was performed for more than thousand times like Maa Bhoomi. Critiques feel the after Kanyasulkam it was only Maa Bhoomi, which has created a new wave in the Telugu society. Perhaps it is the only play in Andhra that directly mobilised masses against the cause of exploitation. The opinions of great writers, political leaders and freedom fighters who witnessed the play, were published in various books and magazines. It is interesting to note that apart from people like P. Sundarayya, Kopparapu Subbarao and T.Venkatrammayya who had a left bent of mind, scholars like Viswanadha Satyanarayana, Pingali Lakshmikantam, Mallampalli Somasekhara Sarma and many others who are generally recognised as traditionalists in the cultural history of Andhra, praised the text and performance of Maa Bhoomi to sky high.
Socio - Cultural backdrop:

It is important to mention about the socio-economic situation of the times in which *Maa Bhoomi* was written and produced. During A.D 1940, the regional cultural awakening took place in the Telengana area. A cohesion to this effort was provided by the founding of the Andhra Jana Sangham which later grew into the Andhra Mahasabha. The emphasis initially was on the promotion of Telugu language and literature by setting up library associations, schools, journals and newspapers and promoting a research society. Even these activities came under attack from the State authorities, and schools, libraries and newspapers would be regularly shut down.\(^2\)

During the same period, the freedom struggle became fervent in the entire country. The *Satyagraha* started in October 1938 and the pattern adopted was that a group of five *Satyagraha* headed by a popular leader and consisting of representatives of all the regions would defy the ban by proclaiming themselves as members of the State Congress. This was repeated thrice a week for two months and all the *Satyagrahis* were sent to jail. Huge crowds would collect to witness the Satyagraha and express solidarity with the movement. The two centers of the *Satyagraha* were Hyderabad City and Aurangabad City. Simultaneously, there was the emergence of what to be known as the *Vande Mataram* Movement. Students of colleges in Hyderabad city organised a protest strike against
the authorities' refusal to let them sing *Vande Mataram* in their hostel prayer rooms\(^3\).

The State Congress, however, continued to be banned and the regional cultural organisations remained the main forums of activity. The Andhra Mahasabha was particularly active in this phase. Majority of the new political incumbents got fascinated to this organisation and associated with it. As a result, several of the younger cadres also came under Left and Communist influence, and these radical elements gradually increased in strength and pushed the Andhra Mahasabha towards more radical politics. The Mahasabha began to take an active role in the problems of the peasants. The Telangana armed struggle operated under the leadership of *Andhra Maha Sabha* was mentioned as one of the great struggles of Modern India. During the years 1945-46, especially the later half of 1946, a powerful peasant struggle in various pockets in Nalgonda district, and to some extent in Warangal and Khammam took place. The main issues to be attacked were the forced grain levy, the practice of *Veth begar*, illegal exaction of revenues and illegal seizures of land. Clashes took place initially between the goondas of landlords and the peasants led by the *Sangham* (as the Andhra Mahasabha was popularly known) and later between the armed forces of the state police and peasants armed with sticks and stones. The resistance grew strong as the repression grew high. Hence by the end of 1946 the severity of the repression led to the movement into quietude. Thousands were arrested
and beaten, many died, and the leaders were crushed into jails. Yet, the movement was successful in instilling into the oppressed and downtrodden peasants of Telangana a new confidence in their ability to resist.  

The play Maa Bhoomi:

In above scenario the play Maa Bhoomi was written and produced. The theme of Maa Bhoomi was taken from an incident that took place in Nalgonda District. The playwrights Vasireddy Bhasker Rao and Sunkara Satyanarayana hold that the policemen were very oppressive against on the people's agitation. The police subjected over two hundred and forty villages to massive harassment. Around eight thousand and fifty people were arrested. Fifteen thousand and three hundred nineteen people suffered due to the torture of Nizam Government. Fifty-two active comrades lost their lives in fight. Seventy-four women were raped among them two were killed. This ruthless oppression moved the hearts of everybody and led playwrights to write plays like Maa Bhoomi, which represented the miserable dialogical situation between the oppressors and oppressed.

Though the theme of the play is social, the content has a historical importance. All the characters and their modes of attitudes are historically significant. Because of this content the play served two purposes simultaneously. Whenever the play is performed in Telangana region, it
evoked the feelings of peasants and made them ready to fight against the forces of oppression. On the other hand with the performance of play Maa Bhoomi in Coastal and Rayalaseema region, it brought to light the sufferings of the co-peasants to the people of these regions. It resulted the growth of a strong sympathy wave and support from these regions.

The story of the play:

Bandagi, a young revolutionist struggled against the exploitation made by his landlord for about twelve years and was killed finally. His demise inspires thousands of peasants to follow the path of struggle. On the day when he was killed people of that land celebrates his ceremony by gathering at burial ground. In the occasion of such celebration, people like Veerareddy, Sitamma (wife of Veerareddy), Kamala (sister of Veerareddy), Ramireddy, Subhan, and Dadasaheb gathered over Bandagi’s graveyard and pay homage to him. There they decide to fight against the oppression of the local landlord.

Though there is a time gap between the periods of Bandagi and Ramireddy, there was no change in the process of exploitation by the landlord (Desamukh). Yalamanda is a shepherd by profession and happens to be an illiterate. One day Mastan, one of the followers of Deshmukh takes a sheep of Yelamanda to the house of Deshmukh. Even though Mastan happens to be the brother of Subhan (subhan is on the opposite group), he has a strong association with Deshmukh. As a result
he also represents his power with the remaining people. When Mastan meets Veerareddy and Ramireddy, he is questioned about the theft of the sheep of Yalamanda. He takes it as an insult and leaves the place with anger. Meanwhile some goondas of landlord tries to harass the sister of Verrareddy. Ramireddy comes to her rescue and make the goondas run away from that area. These two incidents are the small examples of the oppressive behaviour of the landlord. Hence Veerareddy and his colleagues like Yalamanda, Subhan decides to form a group Sangham to fight against the landlord.

Mastan who was questioned by the villagers directly goes to the rescue of the landlord. He complains that people are planning to launch a group, Sangham. He reports the matter to and explains that how the entire village violates the declaration of landlord and attend the ceremony of Bandagi. Mastan also says that Veerareddy is responsible for mobilising people. Deshmukh becomes restless and call the Patwari. Patwari Venkatrao comes to Deshmukh and he also tells the same thing that how people are uniting against the Deshmukh. Then the Deshmukh Jagannadha Reddy plans a strategy to take the help of the government and higher officials to suppress the masses. Venkat Rao gives an idea to Deshmukh to rise the problem of Levy to control the people. Immediately they call up Yalamanda and ask him about the repayment of debts. They ask Yalemanda to put his thumb impression on a paper. The paper says that he is threatened by the members of the Sangham to join with them.
Yelamanda rejects to sign on that. Then the followers of Jagannadha Reddy torture him until he signs on the paper.

Veerareddy, Ramireddy and Subhan receive a message from the Deshmukh to see him immediately. By the time they come to the house of jagannadha Reddy, yelamanda leaves the place after being experienced a lot of harassment. Then Jagannadha Reddy calls up Veerareddy privately and asks him to join hands with him and look after his affairs. He tries to use "Caste" as the uniting factor between them. But Veeraredy rejects the offer openly. Then Patvari Venkatrao asks them to pay the levy immediately and threatens them. Veerareddy and his gang say that there is no crop at all in this year, hence they can't pay the levy. Jagannadha Reddy becomes violent and says that he will destroy the whole village, if they do not pay the levy. Then Veerareddy asks them to pay the levy first on their own lands and then he can also ask the villagers to pay it. Patwari Venkatrao becomes silent to the argument of Veerareddy.

Sita, the wife of Veerareddy wants to look for marriage alliance to Kamala. Veerareddy says that he is already on the job. He says that another comrade of the neighboring village is interested in Kamala and he will come and talk to all of us soon. Sita feels that time is changing that people are getting married without any formal talks among the elders before the marriage. Ramireddy and others say that this match will be suitable to Kamala because both of them can roam around the villages on the activities of Sangham soon after their marriage. Kamala is already a
member of the Sangham and used to sing revolutionary songs and inspire the people. Where as Sita does not have any kind of interest on Sangham. Veerareddy convinces and asks her to join the Sangham. Sita accepts it

Mean while barber Ramudu who works in the house of Deshmukh also comes and joins in Sangham. The other members of Sangham doubts Ravudu that he may be a spy to Deshmukh. Veerareddy says that it is not fair to doubt every body because Ravudu is also a sufferer. Slowly Sangham becomes strong. All the members of the organisation together started working for the betterment of their lives.

Deshmukh comes to know that Sangham is becoming popular and stronger day by day. He becomes frustrated to know that no body in the village is taking his order seriously. He also finds a unity between the village and Gudem (where dalits live). His followers say that every day some meeting or the other is organised in the village. Then Jagannadha Reddy finds no other option except depending up on the police force. He invites Ameen, the police officer and convinces him that Veerareddy is spoiling the village by violating the rules of the government. He also uses Ameen to split the masses by rising how the communal differences between Hindu and Islam. But he fails in his attempt also. Ultimately he requests Ameen to arrest Veerareddy.

Ravudu passes the message to the group that Veerareddy is arrested. He also warns the members of the Sangham that at any moment the police may ride on the village and a massacre may take place. With
the message of Ravudu, the entire group gets ready to fight back with police. In Veerareddy house Kamala and Sita are left alone. With in no time the police force, goondas and Deshmukh attacks the house of Veerareddy. Sita and Kamala try to retaliate the force with great confidence. Meanwhile the other villagers come in rescue of them. In the fight the bullets of the police kill Sita and Subhan. Deshmukh Jagannadha Reddy runs away from there. Kamala attacks the police and other followers of Deshmukh with chilly powder. With that every body disappears from the place. Sita asks Kamala to take care of her son and dies.

People gather at the graveyards of Sita and Subhan and pay homage to the demised souls. They all decide to excommunicate people like Mastan and Venkatrao from the village. Under the leadership of Veerareddy, the villagers decide to occupy their lands and start cultivating. In the climax, Veerareddy says that all this has happened because of the uniting strength of the villagers. We can also fight with either Navab or with Britishers if we are united like this under the leadership of the Sangham. With this the play ends.

The play Maa Bhoomi is a narrative, which explains in general the experiences of the lower peasantry and land less labour in the Telangana region in a story form. It is a narrative because it combined in itself a telling of an actual event. And this event is retold whenever the play is performed. Therefore sympathy as a device is time and again constructed
within the performance and hence acquires the status of the play. In order to produce this device effectively, the characters are presented with simple costume and make-up to appear as the normal village folk. Moreover the interaction between the characters and the events that unfold in the progression of the story is structured in a simpler manner to reach the common, illiterate and non-literate audiences, who hail mostly from the countryside. The following plot structure reveals this phenomenon.

The plot structure of *Maa Bhoomi*:

Though the playwrights did not divide the play into acts and sub-acts, the division of the play is understood by the locales. The total play takes place in three locales; the graveyard of Bandage, the courtyard of the landlord (popularly called as *Gadi*) and the house of Veerareddy. The first act and the sixth act takes place in the graveyard, the second and fourth acts take place in the house of Deshmukh. The third and fifth acts take place in the house of Veera Reddy. The total play consists of six acts.

All together there are thirteen characters in the play. The following table gives an overview of the names of the characters, their roles and supposed ages. 

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258
The above-mentioned thirteen characters interact in a 'dyad' fashion. A dyad in the technical term refers to the dialogue sequence that occurs between two characters or between the actors and the audiences. In any given situation in the play only two characters exchange dialogues.
between them. The following table gives the plot structure of the play Maa Bhoomi, keeping in view the dyad paradigm.

Table No. Thirteen

<table>
<thead>
<tr>
<th>ACT</th>
<th>DYED-SCENES</th>
<th>STORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>All the villagers gather at the burial ground to pay homage to Bandagi, a martyr. Characters like Veera Reddy, Subhan, Dada Saheb, Sita (Wife of Veera Reddy) and Kamala (Sister of Veera Reddy) were talking about the sacrifice of Bandagi and atrocities of Deshmukh.</td>
</tr>
<tr>
<td></td>
<td>Veera Reddy - with others.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dad a - with others</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>Yelamanda (shepherd) enters with a complaint that one of his sheeps is being taken away by Ameen (police) along with the brother of Subhan. Subhan says though Mastan is his brother, one should teach him a lesson for his loyalty to Deshmukh.</td>
</tr>
<tr>
<td></td>
<td>Yelamanda With others</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Subhan with Yelamanda</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>3</td>
<td>Mastan enters and sees Yelamanda over there and make fun of him. Subhan asks him an explanation why he has taken the sheep of Yelamanda. Mastan gives a careless answer. Rami Reddy and Subhan warns him and sends him away.</td>
</tr>
<tr>
<td></td>
<td>Mastan with Yelamanda</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Subhan with Mastan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rami Reddy with Mastan</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>4</td>
<td>Rami Reddy enters with a wound on his head. He says when the followers of Deshmukh drank and teasing</td>
</tr>
</tbody>
</table>
1. Barber Ramudu is shaving Deshmukh. Deshmukh comes to know through Mastan that large number of people gathered and paid homage to Bandagi. Deshmukh reacts seriously.

2. Ameen, the police officer comes to Deshmukh’s house. He is welcomed and offered a drink. Ameen demands for money and after a bargain Deshmukh offers him money. Ameen gets satisfied and goes away.

3. Venkatrao (Pathwari) enters and wishes Deshmukh. He explains that Veera Reddy and others formed Sangham. Deshmukh becomes serious and says that the entire government is in his hands and he can eliminate everyone. Venkatrao gives him a clue to use levy as the issue to harass people. He sends Ramudu to call the formers.

4. Yelamanda enters to Deshmukh house. He will be heavily beaten by Mastan and make him a put a thumb impression on the papers saying that he is threatened by Veera Reddy and others to become a member of
Yelamanda

5
Venkatrao with Veera Reddy
Subhan with Venkatrao
Rami Reddy with Venkatrao

1
Sita with kamala
Sita with Veera Reddy

2
Dada with Veera Reddy

3
Yelamanda with others

Sangham. Yelamanda puts his thumb impression, as he had no other option. Deshmukh leaves the place by giving full power to Venkatrao to talk to formers.

Veera Reddy, Rami Reddy, Subhan and Dada comes to see the Deshmukh. All of them were asked to pay their levy immediately. Veera Reddy says it is not possible because the agriculture is in bad shape. There will be an argument between Veera Reddy and Venkatrao and Veera Reddy demands that first let the Deshmukh pay the levy for his lands. Venkatrao becomes silent with this argument. All of them warns Venkatrao and goes off.

Veera Reddy, Sita and Kamala playing with their son and a talks about a marriage alliance to Kamala. Sita blames her husband for not taking care of Kamala's future. Veera Reddy says that he already saw a guy and he would come to see Kamala soon. Kamala and Sita comes to know that the bridegroom is also working for Communist Party as a whole timer.

Dada comes to Veera Reddy place and tells him about Mastan’s atrocities in the village and how people have taught him a lesson.

Yelamanda comes with lot of wounds on his body. When he addresses the small son of Veera Reddy as
1. 'Dora', Veera Reddy objects him saying that all men are equal. Sita applies medicine to the wounds of Yelamanda and he feels so happy.

2. Rami Reddy and Subhan comes to Veera Reddy place. Rami Reddy is sad that one of his cows is being taken away and tied in Deshmukh's place. Veera Reddy says that we will discuss it in the meeting of Sangham. The conversation turns to religion when the religions of Deshmukh and Nizam come for discussion. Veera Reddy explains that who ever in the power start exploiting people and such people should be defeated. Then both Veera Reddy and Kamala sing a song explaining the atrocities of Deshmukh and Nizam.

3. Ramudu, the servant of Deshmukh comes to Veera Reddy place. Everybody thinks that he has come to take them to Deshmukh. But he requests them that he will also join them in Sangham. He explains how he is suffering with day and night service of Deshmukh. After he leaves, Rami Reddy expresses a doubt that Ramudu may be a spy of Deshumukh. Veera Reddy condemns it and says Sangham should be open for every one. All of them start going for meeting singing a group song.

4. Deshmukh and Venkatrao enter. Deshmukh says he
will see the end of all these people. Venkatrao says that he already guessed it with Deshmukh's visit to city to get the help from the Nizam. Deshmukh praises Nizam for his brain and duality as a supporter of British and Congress.

Mastan comes in with a sad face saying that no labour is willing to come for work in the house of Deshmukh. They get shocked to know that both Vuru (main village) and Vada (where Dalits live) became one. Mastan says that with your absence in the village for a few days, gave much freedom to Sangham that they have also organised a public meeting. Though they try to disturb the meeting by throwing the stones, ultimately Mastan and others were caught and beaten. Mastan says them that all the villagers have taken a oath that they will see the end of Deshmukh.

A police enters and informs that Ameen is arriving with police force. Deshmukh calls up Ramudu and asks him whether the Bungalow is cleaned. He asks Venkatrao to prepare a list of provisions to be borrowed from Setti for free of cost to feed the police force. He sends Ramudu along with the constable to get the provisions from the store. He talks to Venkatrao that let the police come and see the end of the leaders of Sangham.

Ameen comes to Deshmukh and says seriously that he
Ameen with Deshmukh
Venkatrao with Deshmukh

has received a complaint from the people that their Deshmukh is exploiting and harassing them. Deshmukh and Venkatrao gets shocked and tries to convince Ameen that what else can be done when they are not paying the levy. Venkatrao informs to Ameen that a meeting was also organised to see the end of both Nizam and Ameen. With that Ameen gets serious and to charge him more, Deshmukh offers him drinks. Though Ameen has a grudge towards Sangham, he frightens that they can also make a complaint to higher officials and go to press. Deshmukh offers him money and convinces him that it is possible only with him to see the end of Sangham. Venkatrao shows the written complaint of Yelamanda and requests him for justice. Ameen wants to see Yalamanda. He also wants to talk to the Muslim members of the Sangham in order to convince them to withdraw from Sangham.

5
Constable with Ameen
Ameen with Deshmukh

The constable and Ramudu returns back from the provisions store saying that the Seth does not want to give the provisions without payment. Ameen shocks and becomes very angry. The constable says that nothing can be done because all other villagers came in support of the Seth. Ameen asks Deshmukh about the leader of Sangham. Deshmukh says about Veera Reddy that he can’t be called a Reddy, as he also started having food at Dalit houses. Ameen wants to see Veera Reddy.
Mastan comes with Dada and Subhan. As they enter both Deshmukh and Venkatrao leaves the place in order give privacy to Ameen to convince them. Ameen asks them to sit but they refuse. He asks why they have joined in a Sangham run by Hindus. They reply saying it is not a Sangham of Hindus but poor people. Ameen says that Nizam is a Muslim so all the Muslims must support him. They reject it. Ameen says that if they want they can join in another Sangham run by Muslim leader. They disagree with him saying that nothing will change with such Sanghams. Ameen questions them that with this kind of Muslims only, the Hindus are able to kill Muslims in Bihar. They reply him that in Bengal Hindus are killed by Muslims, anywhere only poor people are killed. Argument rises among them. Subhan and Dada leaves the place. Ameen shouts at them that he is leaving them because he is also a Muslim.

Deshmukh and Venkatrao enter with lot of anxiety to know whether they have agreed to come out of Sangham. Ameen says if not by words today they will listen with Lathis tomorrow. Deshmukh asks him to take rest and if Veera Reddy comes they can see him. Ameen gets in.

Ramudu comes with Veera Reddy. Deshmukh asks Veera Reddy that he came to know that Veera Reddy got a job. Veera Reddy surprises and says that he
Venkatrao and Deshmukh

Sita with Dada and Subhan
Kamala with Dada and Subhan

Veera Reddy

never tried for it. Venkatrao says that some one has seen Veera Reddy in some Taaluk office. Veera Reddy says that it might be because he has been to Taaluk office of Sangham recently. Deshmukh says why Veera Reddy should wonder for a job, he will give a job. Veera Reddy rejects the offer. Then Deshmukh says there are very less number of people in Reddy's caste as educated as Veera Reddy and why should he suffer with a cultivation of three or four acres. Deshmukh offers Veera Reddy to take care of his lands and village. Veera Reddy rejects it. Venkatrao becomes serious and tell Veera Reddy that they also have patriotism as he has. They are the people who gave the funds to Congress. When the leaders of Congress came to the village, they stayed in Deshmukh's place.

Veera Reddy critisises such kind of leaders with whom Congress is getting a bad remark. Venkatrao quotes Gandhi. Gandhi said that all the Jamindars and Deshmukhs are the trustees of land and property. Veera Reddy critisises it saying that it looks like keeping wolf as the safeguard of Sheeps. With this Deshmukh gets angry and make Veera Reddy get arrested.

Sita dusting the photographs of Gandhi, Nehru and another leader of Andhra Maha Sabha. While dusting she sings a patriotic song. Dada and Subhan comes in and ask for Veera Reddy. Sita says that he has gone to
<table>
<thead>
<tr>
<th>2</th>
<th>Yelamanda with others</th>
<th>see Deshmukh. Dada and Subhan says that they are coming from Deshmukh house, let Veera Reddy come back and know what is the issue.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Kamala with others</td>
<td>Yelamanda and Rami Reddy enters joyfully. Sita asks whether Yelamanda had a drink. He says that he stopped drinking soon after joining the Sangham. They say that Rami Reddy’s theft cow is being got back. There Yalamanda fought with Deshmukh followers and taught them a lesson. They talk about the unity of both Vuru and Vaada. But the people at Vaada are suffering for food. Then Kamala proposes to collect food grains from entire village and give them to Vaada people. Every body agrees for it. Yalamanda opens his bag and takes out a slate. Every body gets surprised. He says that he wants to learn and asks Kamala to teach. The other people come to know that Yelamanda had learnt singing songs from Kamala. Every body asks him to sing. He sings a folk narrative of <em>Golla Suddulu</em> with a theme of contemporary political satire. After the song every body starts talking about various landlord and how police, military and landlords united to exploit the people. In order to face the military, one should know how to defend themselves. Then everyone gets ready to learn the art of self-defense.</td>
</tr>
<tr>
<td>3</td>
<td>Ramudu with others</td>
<td>Ramudu comes and inform everybody that Veera Reddy is being arrested. Everybody wants to go to</td>
</tr>
</tbody>
</table>
Sita and Kamaia with all others like police, Ameen Venkatrao and Deshmukh

Dada with others

Sita with Kamaia and Veera Reddy

Deshmukh place but Ramudu says the police force is getting ready to ride on the village. Then all of them want to go village and make people ready to face the police. Dada says that he will stay back in Veera Reddy's house in order to protect Kamaia and Sita. But Sita and Kamaia say that they can protect themselves. Everyone recollect the oath they have taken to protect Sangham and Kamaia start singing a song in praise of Sangham.

Ameen and Deshmukh come with police force. Sita tries to oppose them. Police enter into Veera Reddy house and start throwing everything out. Deshmukh tries to attempt Kamaia and meanwhile Sita comes and beats on Deshmukh's head. Other polices try to beat Sita, then Kamaia attack them with chilly powder.

Meanwhile all the villagers come to rescue of Sita and Kamaia. Dada comes in and starts kicking Venkatrao. Ameen shoots Dada and Dada collapses. Sita comes to rescue Dada and Ameen shoots again. Sita also collapses. When the other people get in, Deshmukh and Ameen escape from there. Kamaia cries holding Sita.

Veera Reddy rushes to home with the help of Ramudu and shocks at looking Dada and Sita. Veera Reddy tries to give water to Dada and he dies. Sita asks about her son. Kamaia gets in and come with Sita's son. She
holds him and kisses. She hands over the child to Kamala and says that ‘from now you have to be the mother of this child’.

Kamala, Veera Reddy, Subhan and Ramudu pay homage to Sita and Dada’s graves. They sing a song in praise of Sits and Dada. They talk about the greatness and human nature of both Sita and Dada. Though both belong to two different religions, died for the cause.

Rami Reddy and other formers bring Venkatrao over there. Venkatrao straight away fall at the feet of Veera Reddy and ask for pardon. Every one over there shout at him for his deeds and support of Deshmukh. Venkatrao says he has done all those things as part of his job. He says he ready to face any punishment given by the Sangham. Rami Reddy says Venkatrao must be killed and put into grave along with Sita and Dada. Kamala says that his death body should not be buried beside the graves of great martyrs like Sita and Dada. Veera Reddy asks him to go away from the village.

Yelamanda brings Mastan to burial ground. Subhan shouts at him and ask him to suicide for his deeds. He is also asked to go away from the village along with Venkatrao. Kamala says the actual culprits have escaped. Yelamanda says that both Deshmukh and
Ameen ran away to Nalgonda. Veera Reddy asks everyone to occupy their own lands and start cultivating. Yelamanda asks Veera Reddy whether the evil forces are left or eliminated. Veera Reddy says that Deshmukh may come with military or he may take the help of British. Rami Reddy says that though Deshmukh comes with military, the united village can fight back and retain their economic equality. Subhan says all this is happened because of Sangham, whoever comes, Sangham can continue the struggle. Veera Reddy praises everyone and says that every one must be ready to sacrifice lives in order to protect the lands. Unless it happens, it is a mischief to both Sita and Kamala. Subhan says that the Sangham is started at the grave yard of Bandagi and again at the grave yard of Sita and Dada, every on should take a oath. Everybody gives the slogans to protect the lands, and in praise of Andhra Maha Sabha. Together they all sing a song in praise of martyrs. Curtain falls..

The above plot structure is based on the dyed scenes reveal that it is not unilinear plot structure as it is found in by and large in European plays. Gustuv Frey tag, a German scholar, playwright and critic evolved a graphic formula to study the structure of a play/plot by symbolising the
arrangement of various incidents in a pyramidal structure. It rises from the introduction, with the entrance of the exciting forces to the climax, and falls from here to the catastrophe.

These parts of the drama (A) Introduction (B) Rise (C, D) Climax (E) Return or fall (F) Catastrophe has peculiarities in purpose and in construction. Between them stand three important scenic effects, through which the parts are separated as well as bound together of these three dramatic movements, or crisis: - one, indicates the beginning of the rising action, stands between the introduction and the rise, the second; the beginning of the counter action, between the climax and the return or fall, the third; which must rise once more before the catastrophe, between the return and the catastrophe. They are called the exciting moments or forces of the last suspense. The operation of the first is necessary to every play; the second and third are good but not indispensable accessories. Since it is the business of the introduction of the drama to explain the place and time of action, the nationality and life relations of the hero, it must at once briefly characterise the environment. Besides the playwright will have opportunity here to indicate the particular mood of the play, as
well as the time and the dramatic place. As a rule, soon after the opening scene, the first chords are firmly struck with as much emphasis as the character of the play will allow. The exposition at this stage should be kept free from anything distracting, its task, to prepare for the action. It best accomplishes if it so proceeds that a well-executed scene, which is connected with the following scene containing the exciting force by a quick transition, follows the first short introductory chord.

So the construction of a regular introduction is as follows; a clearly defining keynote, a finished scene, and a short moment into the first moment of the excited action. The beginning of the excited action i.e. complication, occurs at a point where in, the soul of the hero, there arises a feeling which becomes the occasion of what follows; or where the counter play resolves to use its lever to set the hero in motion. Manifestly, this impelling force will come forward more significantly in those plays in which the chief actor governs the first half by his force of will; but in any arrangement, it remains an important motive force for action.

This force of action treads the stage under very diverse forms. It may fill a complete scene; it may be comprised in a few words. It may not always happen because of the hero or his adversary; it may also be a thought, a wish, and a resolution, which may come from the soul of the hero himself. But it always forms a transition from introduction to the ascending action, either entering suddenly, or gradually developing through the speeches and the mental processes of the characters. Yet it is
to be noticed, that this force seldom admits of great elaboration. Its place is at the beginning of the play, where powerful pressure upon the audience is neither necessary nor advisable. It has the character of a motive, which gives direction and preparation. It must not be insignificant; but it must be according to the feeling of the audience. The suspense, which it causes, may modify or perhaps determine the fate of the hero. A convenient arrangement is to give the exciting force in a temperate scene after the introduction, and closely join to this the first following rising moment in greater elaboration. Once the action starts the chief persons reveal what they are, the interest gets awakened. Mood, passion, involution have received an impulse in a given direction. If it has not been possible to accord a place in what has gone before, to the most important persons in the counter play or to the chief groups, a place must be made for them now and an opportunity must be given for an activity full of meaning. Such persons too must eagerly desire to make themselves known to the audience. Whether the accent made by one or several stages to the climax depends on material and treatment. In any case a resting place in action and even in the structure of a scene, is to be expressed that the dramatic moments, acts, scenes, which belong to the same division of action are joined together so as to produce an unified chief scene, sub-ordinate scene and connecting scene.

The scenes of this rising moment have to produce a progressive intensity of interest. They must, therefore not only evince progress in their
import, but they must show an enlargement in form and treatment. If several steps are necessary, the next to the last, or the last, must preserve the character of a chief scene.

The climax of the drama is the place in the play where the results of the rising moment come out strong and decisively. It is almost always the crowning point of a great, amplified scene, enclosed by the smaller connecting scenes of the rising and of the falling action. The playwright needs to use all the dramatic skills of his art, in order to make it vividly conspicuous this middle point of the artistic creation. It has the highest significance only in those plays in which the hero, through his own mental process, compels the ascending action; in those dramas which rise by means of the counter play, it dose not indicate an important place where this play has attained the mastery of the chief hero and misleads him in the direction of the fall. In the case where the climax is connected with the downward movement by a tragic force, the structure of the drama presents something peculiar, through juxtaposition of two important passages, which stand in sharp contrast with other. This tragic force must first receive attention. This beginning of the downward movement is best connected with climax, and separated from the following forces of the counter play to which it belongs by a division at close of an act. This brought about not immediately after the beginning of the tragic force but by a gradual modulation of its sharp note.
This close connection of the two important parts gives the drama a tragic force of magnitude and expands the middle part, which changes the pyramidal form into one with a double apex.

The most difficult part of the drama is the sequence of scenes in the downward movement or as it may well be called, the return. Especially in powerful plays the heroes are the directing forces enter up to the climax. The interest is formally fixed in the direction in which the chief characters are moving. After the deed is consummated, a pause ensures. Suspense must then be excited in what is new for these new forces; perhaps new roles must be introduced in which the audience must acquire interest. On account of this, there is already danger in distracting and in the breaking up of the scenic effects. Yet, it must be added since the hostility of the counter party towards hero cannot always be concentrated in one person nor in one situation. Sometimes it is necessary to show how frequently it affects the hero. Due to this, in the first half of the play during the course of advance it may be ruptured, in many parts. This is particularly the case with historical subjects, where it is most difficult to compose the counter party with few characters only. And yet the return demands a strong bringing out and intensifying of the scenic effects on account of the satisfaction already accorded to the hearer/audience. Therefore, the first law for the construction of this part is that the number of persons be limited as much as possible and the effects are comprised in great scenes. It is well understood that the catastrophe must not come
entirely as a surprise to the audience. The more powerful the climax, the more violent the downfall of the hero and hence the end must be felt in advance.

The catastrophe of the drama is the closing action; it is what the ancient stage called it as ‘exodus’. In it the embarrassment of the chief characters is relieved through a great deed. At this juncture the drama must present in action including within itself all its parts. Though the struggle of the hero causes his entire life, it is inherent necessity of the play. Concerning the end of the heroes, perception of the reasonableness and necessity of such destruction must be vivid. It is necessary that nothing accidental, which happens at a single time, be presented.

Catastrophe contains only the necessary consequences of the action and characters. For the construction of the catastrophe, every unnecessary work should be avoided, and no word should be left unspoken whereby the idea of the play can, without effort, be made clear from the nature of the characters. Further the scenes must be kept dramatically brief, simple, and free from ornament.

There are many different qualities of a poetic nature, which are called into operation in these eight parts of the drama on which its artistic structure rests. To find a good introduction and stimulating force which arouses the hero's emotions and keeps it in suspense, to bring out a
strong climax is specially the business of poetic power. To make the catastrophe effective it requires an exalted power of deliberation to make the return effective.

Contrary to the above plot structure where the climax reach after several turns in the progression of the play. Once the climax is reached the fall occurs steeply and ends in a conclusive manner. This is to say that the issue that is posed in the exposition congruently gets resolved denoting catastrophe (End) of the play. The resolution of the problem posed will be the prime concern of the play in the Western dramas. Normally the story is constructed around the events of protagonist and the antagonist. At the climax both meet and the protagonist wins over the antagonist. In most of the western dramas, the protagonist is eliminated either by death or punishment. In exceptional cases the hero sacrifices himself for a noble cause. Normally such plays are considered as tragedies where protagonist is named as Victim hero'.

In the case of the play Maa Bhoomi, the plot structure completely differs from that of the Western dramas as explained above. When Maa Bhoomi drama's plot structure is analysed the following graph emerges.
In the above diagram, the x-axis represents acts/scenes of the play and the y-axis represent the locales. The first and sixth acts take place in the open locales, being the burial ground. The remaining four acts take place in two locales, one the Veera Reddy's house and the other Deshmukh's house in alternative manner. The inside locales distinctly juxtapose as 'Low vs. High'. The 'Low' represented by Veera Reddy's house who appears as a middle peasant. The 'High' is represented by Deshmukh's house, which is of landlords and signifies the place of authority. For instance the entry into the house of Veera Reddy is open to every one. Irrespective of the caste, religion and economic status, all the villagers have a direct access into the house of Veera Reddy. Sita and Kamala welcome everyone with equal respect and share all their feelings. At one level, the house of Veera Reddy becomes the center for the unity of all the peasantry and land less labour. Whereas the entry into the house of Deshmukh is restricted and who ever come to meet Deshmukh, should stand before him (Except Ameen). Once he offers a seat to Veera Reddy in order to pacify him and Veera Reddy rejects it. The furniture, bags of food grains and the interior represent the social and economic high ness of Deshmukh. So the plot is worked out as paradigmatic structure. Two paradigms are distinctly drawn in the play:

1. Open: Closed

2. Low : High

Therefore, Open: Low::: Close: High.
In the above formula the paradigms are drawn as Open: Low further represents the land less and small peasants. The entire events of the play take in the metaphorical norm of the ‘Open’. One is the open locale, which is outside the village representing the status of the marginality, and the other is inside the house of the Veera Reddy, which is open to the marginalised. For example people like Yelamanda who hails from a lower caste also gets similar reception as other upper caste people in the house of Veera Reddy. When he is injured, Sita applies medicine to his wounds and consoles him. Contrary to this paradigm, the set of paradigm that is ‘Closed ; High’ represents the ‘power’ in the form of landlord and State. The concept of ‘Closed’ indexically used for power and authority, which is concentric in nature and therefore monopolised. Deshmukh with the help of few associates such as Ameen and Venkatrao veiled the state power and therefore symbolically claim high status both in social rank and economic position. The hierarchies are built up using these paradigms in the play. The play demonstrates for a reversal of the hierarchies more so to attain egalitarian social set up rather than reversing the order itself. What is interesting to note here is that the reversal is not achieved through the process of elimination of the high by the low but achieved only by way of absentia of the high. In the fifth act of the play, soon after the attack on Veera Reddy’s house, Deshmukh escapes to near by town. In the sixth act again his reference is mentioned that he may come back with much police force and try to get back his power. Veera
Reddy motivates every one to be prepared for such consequence. Therefore unlike in the European drama there is no direct confrontation of the protagonist with antagonist. Therefore the climax point can't be pinpointed and the whole story depicted as a blending shown in the above graph. The beginning of the play starts with an indication of a past event and the end of the play presupposes a beginning for the emerging event. In the first act, people gather at the graveyard of Bandagi, a martyr, and pay homage to him. Dada and Veera Reddy talk about his greatness and deeds. In the last act, a caution is made that at any time Deshmukh may come back with much more strength. Hence the struggle against oppression is mentioned as a continuous process. In other words the class struggle, an ideology drawn from the Left parties here shown as continuous struggle within the feudal forces of oppression, wherein the land, less fight over the landlord. Therefore the play seems to be an open ending plays rather that a conclusive play.

**Performance of the play:**

The unit of Krishna district Praja Natyamandali first performed *Maa Bhoomi*. The training camp for the play was set up at a village called Lingavaram, Gudivada Taluk of Krishna district. Koduri Atchayya was the director of the camp. Artists were selected from different regions of the district and trained for a period of six months. Around twenty-five artists were selected for the training. The camp is generally residential system. The camp starts by six in the morning with physical exercises. Between
eight to nine A.M, every body finishes their breakfast and bath. From nine to one P.M, the rehearsals were done. Again by three P.M, the rehearsals were started. The session continues up to eight P.M. whenever the leaders of the Communist party come to that area, they used to attend to the camp and address the artists on different socio-political issues. Along with rehearsals, political classes were organised. Book reading is prescribed as compulsory for everyone in the camp. To assess whether a person read the book thoroughly or not, the organisers used to rise the questions from the book. Every day night there was group meeting to discuss these issues.

The first phase of rehearsal is reading the text in the group. Soon after three, four readings, each artist used to read a character. With in a week all the artists were perfect with the whole text and with the lines of every character. In the second phase, the selection of artists for every character took place. The rehearsals were done according to the scene order of the play. The director did not go the second scene until the first scene is thoroughly practiced. The presence of all the artists is compulsory, even though the presence of a specific character in the scene. All the artists were asked to note down the mistakes done by the other artists. Soon after the rehearsals, they discussed the notes of each artist.

The team practiced dress rehearsals for about two to three times before starting the actual performances. All the intellectuals, literary
personalities and Party leaders were invited to the dress rehearsals. Soon after the performances, the team used to take advises from them. "This tradition of open-talk with the team is organised through out the performances. Popular writers, poets, and progressive leaders were invited to the performance in every town and used to organise a discussion soon after every performance."^9

Though the play represents peasant movement against the landlords that took place in Telangana region, the performances took place mainly in the non-Telangana region. This was happened because of the ban on Praja Natya Mandali in Telangana. Orders were issued to arrest the artists wherever the performance takes place in the region. Hence the teams used to perform the play in the boarder areas of Telangana. This gave a chance to the Telangana people to witness the performances in the boarder areas of Krishna, Guntur districts. People used to come from far away places to see the play. The bordering villages like Tiruvur, Nandigama, Namila, Turumella, were selected for performances. Still there was threat form the police. Hence in some cases, the cadre of the party surrounded the stage with arms in order to fight back the police in emergency. Some times a rumor spreads that police force is on the way to stop the performance. Immediately there was a great chaos at the performing space. Audiences then run away from the performance with a great fear of police charge. It takes a little bit of time to control the audiences and start the performance once again^10.
The performance style of *Maa Bhoomi* was designed for proscenium stage. The general timings of the performance was during night time around 9 to 10 p.m. In some cases, while the group returns from the village after completing the performance in the night, the neighboring villagers organised the performances during the daytime also. The organisers in advance collected a list of arrangements to be made in the village for the performance from the group in-charge. Keeping the list in mind, the organisers in village set-up a temporary proscenium stage with wooden planks, tables and bullock carts. Though the stage looks like proscenium with elevated performance space, it can be viewed from the three sides of the stage. The main feature of traditional theatre practice is having the audiences at the three sides of the stage. Same thing was practiced for the performances of *Maa Bhoomi*. Though the rehearsals and performance were planned for one side viewing of the public, the practical situations did not permit the group to do so. This is done not because of any ideological motif, but to be nearer to the thousands of audiences. In most of the villages there was no sound system, hence the audiences used to gather at the three sides of the stage. When we performed it in the towns where we found well-equipped auditoriums, we used to follow all the principles of proscenium. Though the arrangements required for a proscenium performance are high and consume lot of time, the Praja Natya Mandali groups preferred proscenium to street performance. The organisers felt that proscenium
provides more space for more audiences to witness the performance, than a street performance. The elevated stage enables to draw the attention of the audiences seated far away from the stage. Where as in the street performance, the visibility of the performance limits itself to the audiences nearer to the stage. In fact, the method of street performance is much easier and very convenient for the performers. It is easy to escape from the police, because street performances need less preparations and properties. Hence the performers can start the play at any place with a short notice and a finish off before the police enter. But the crowd who look forward for a performance of Praja Natya Mandali was so high, only proscenium performance can enable them to witness it properly. This compulsion made us to choose proscenium to street.

' Painted curtains were used to suggest the location of the play. For example, a painted curtain suggests the scene at Bandagi's graveyard. Properties were extensively used. The house of Deshmukh is suggested with a big chair set and with many bags of food grains on one side of the stage. Use of musical instruments like Dolak, Tabala and harmonium to enhance the mood and rhythm of every song. Mike is used wherever it is available, and there are quite a number of performances given with out mike. The lighting also depends upon the availability. Vallam Narisimharao, a renowned actor in Maa Bhoomi play, while talking on the stage arrangements mentioned that they performed in many villages, where there is no electricity. In such places they used gas lamps.
Except for the police uniform, the costumes for the other characters were easily available and can be obtained from villagers. All the costumes were gathered before starting the series of the performances. For every group there will be an in charge to take care of the set properties, curtains and other requirements. The artists do the makeup for themselves. Face powder, creep material, ornaments and wigs were used. Garikapati Rajarao, the chief organiser of P.N.M used to get them from Bombay. The local cadre of the Party made all necessary arrangements in the villages for the performance. Food, transport, lodging were never been a problem for P.N.M performances.\textsuperscript{14}

Hermeneutics of the play:

The greatness of \textit{tylaa Bhoomi} lies in its characterisations and the content. The characters behave like any other person of Telangana area in those times. Though they have a revolutionary bent of mind, they never limit themselves to slogans and jargon of the communist party. The characters are portrayed as common folk in society. When the play proceeds they become revolutionary as the oppression increases. Another significant element is that the playwrights picturised the characters of landlords and his supporters in a very realistic mode, with out making them caricatures. The behavior, their way of talk, costume etc were the real portrayal of the landlords. Hence the playwrights were successful in creating a liking for the audiences towards the downtrodden people and
hatred towards the exploiters. This element is achieved with a sequence of incidents/events not just by dialogues and prolonged speech methods.

Though the play looks simple, its greatness lies in addressing so many issues simultaneously and making revolution a part of life. Apart from the message of uniting the masses against the oppression, the play talks about so many other messages. It addresses to the internal contradictions among the people. The playwrights try to tell people how these internal contradictions help the exploiter to make the people separated forever. The people in the play belong to two different religions. Their beliefs, customs and way of life are different from one another. Similarly they belong to different castes. The landlord always tries to show the religion as the uncommon factor among the people and wants to separate them on the same. But the protagonist in the play dismisses this factor saying, “All the poor has the same problems irrespective of their religion”. The Sangham focuses the consciousness of class in the place of caste and religion. Similarly the need for adult education in order to understand the exploitation of the landlord and for the betterment of life as a whole is stressed in the play. The leader of the Sangham, Veerareddy never allows the lower caste people to address him or his family as Dora. The playwrights also made an attempt to question the general prevalence of untouchability. When Yalamanda gets injured, Sita tries to apply medicine to his wounds even though he feels embarrassed. Veerareddy wants to make a marriage alliance for his sister with another comrade,
only if the proposed couple likes each other, without involving the elders into the scene.

Even though the focussing issue in the play is land, the playwrights were successful in incorporating so many other related issues in the play, by which a great concern and impact was created among the audiences. According to K.Lakshmi Narasaiah, “All the issues addressed in the play may look like ideals of the Communist party. But the people practiced these ideals. One can see a great unity between the Gudem and upper caste villages in order to fight against the exploitation. So the playwrights took the inspiration from the practice of these ideals not from the ideals which remain ideals for ever”.

**Jana Natya Mandali: Theatrical representation of marginality**

Among all the performances of Jana Natya Mandali, the play *Bhoomi Bhagotam* needs a special mention for two reasons. This was perhaps the only play of Jana Natya Mandali, which has got all the theatrical characteristics and a written text. The remaining performances of Jana Natya Mandali were more or less spontaneous compilation of various issues with a broad plot structure. For example most of their performances start with a sequence of paying homage to martyrs, critisising the current political system, the need for an immediate armed struggle against the oppression and how the State try to kill the comrades of the Party and finally, how the people’s army will resist such oppression
and build an ideal society. This sequence of various issues may alter from performance to performance. But the broad plot structure of the performance will remain same with a beginning - progression —and fall.

All their performances have no specific text as such except for songs. Whereas Bhoomi Bhagotam has a specific text and all the characters in the play has a defined role to portray. The other reason for special mentioning of Bhoomi Bhagotam is that it is widely performed throughout Andhra Pradesh. Perhaps it is the only social play in the post independence Telugu theatre, which has received hundreds of performances.

**Historical Milieu:**

Vangapandu Prasadarao wrote this play during A.D1977. The Congress (I)'s regime in the country received negative response from the people. The land reforms introduced by Indira Gandhi at national level did not produce positive results. The Emergency rule of Indira Gandhi led the public to go for alternative. As a result the Janata Party under the leadership of Morarji Desai formed the Government at center. With in a couple of years the Government received the no confidence motion in the parliament and again elections were conducted. This sequence of elections and fall and rise of the Governments gave a low opinion to the public. Most of the political leaders are considered as the power mongers. By this time various Left wing groups who believe in armed struggle,
started developing their cadre in various parts of Andhra. These groups oppose the parliamentary democracy and consider it as a weapon employed by the Feudal and Capitalists in order to continue their regime. Hence the Left groups denied working within the parliamentary system and believed-armed struggle is the only way to protect the rights of the people.

In this context Jana Natya Mandali started developing songs, skits and street plays portraying how the parliamentary parties behave at the time of elections and the way the leaders forget the public soon after the elections. All their performances propagated the idea that parliamentary democracy is a myth and people should realise it soon. No justice can be done to people and never the natural resources will be distributed. Whatever such agenda brought forth by these political parties, it is a part of their political stunt for winning over the elections. Bhoomi Bhagotham is written in such context, to prove how the land distribution was misused and how the justice is denied to the poor sections. This play asks the people be united and fight against the oppression by the State.

The story of the play:

It is a story of Suri and Mangi who had an acre of land for their lively hood. The village officials like Karanam and Munusub (administrative officials of the village) tries to own the land in the name of distributing it to the land less people as per the Government orders. They use another
Dalit agricultural labor as an instrument to own the land. They use all their power to transfer the land from Suri to another Dalit, Mallanna. Mallanna thinks that the Karanam and Munsub are supporting his cause; hence he offers lot of money to them. When Suri and Mangi reject to disown the land, the Karanam and Munsub come with the police. Suri was arrested. Later the election comes and a political leader representing the Janata Party enters as a part of his election campaign. Mangi asks him about their problems and request him to help them by giving the land. He makes promises to Mangi and she agrees to vote for him. Later suri comes back from the jail and the political leader wins the election and comes back to the village. When Mangi questions him about his promises, he goes away from there. Ultimately Mallanna gets the land from Suri. He happily starts working in the land. Meanwhile the Karanam and Munsub come there and ask him to vacate the land, since he has to pay so many debts to them. Karanam says that he used all his power to get the land on the name of Mallanna, in order to recover all his debts. Then Mallanna realises the mischief of the Karanam and Munsub. In the process all the land less laborers realise the mischief of the landlords and decide to fight against oppression.

The plot structure of the play:

The play Bhoomi Bhagotam is written in a ballad form interluding theatrical elements such as short dialogues, interrelating the scenes through background voice, commentary about the characters and their
actions on the stage, and entry and exist through the usage of curtains. This play even in the script form does not appear as a regular theatrical play. It is framed into six scenes; the first two scenes are locale based and with the help of closing and rising of curtain, the scenes are suggested to the audiences. The third scene is worked out on the entry of characters (Inspector along with Karanam and Munsub). The breakup of fourth, fifth and sixth scenes are suggested through the commentary. So it is difficult by divide the text of the play into clear-cut scenes and acts. In fact, it is a hybridised “format of song and drama and therefore strict division of the play into acts and scenes is not possible. This peculiar feature of the play Bhoomi Bhagotham can be treated as one of the basic characteristics of the theatre of the marginality.

Table: Fourteen

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>ROLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suri</td>
<td>Poor Peasant</td>
</tr>
<tr>
<td>Mangi</td>
<td>Wife of Suri</td>
</tr>
<tr>
<td>Mallanna</td>
<td>Harijan, Poor peasant</td>
</tr>
<tr>
<td>Karanam</td>
<td>Village administrator</td>
</tr>
<tr>
<td>Munsub</td>
<td>Village head</td>
</tr>
<tr>
<td>Inspector</td>
<td>Police</td>
</tr>
<tr>
<td>Praja Nayakudu</td>
<td>Politician</td>
</tr>
</tbody>
</table>

From the above table it is evident that the characters with negative roles are more in number than those with positive roles. In other words the antagonist and his supporters form a larger group than the protagonist and his supporters. The antagonist and his group in general are represented...
as the representatives of the Feudal State. The conflict and resolution over a tiny piece of land is depicted in tripartite form. The actions of the protagonist and antagonist and their supporters progress in syntagmatic formation. The concept of syntagmatic is based on the principle of 'difference'. The different units in any structure show a unique unilinear relationship with one another. That means to say that in a word like Dog ‘D’ has a unique unilinear relationship to ‘O’ and ‘O’ with ‘G’. Therefore to form the linguistic sign ‘Dog’ the phonemes need to be a unilinear utterance producing the sound ‘Dog’. Therefore the ‘morph’ (meaning) Dog is understood as an animal. This unilinear relationship is the feature of the syntactic structure. Through these syntactic the story in the play Bhoomi Bhagotham is constructed. The entire play is structured on the syntactic of the ‘land less vs. landed’, ‘power less vs powerful’, and ‘status less vs status in’. All these are one after the other presented to the audience in a sequence having the land as the core problem.

Land less——Land lord

Power less——powerful

Status less——status in

In order to arrive at the above syntactic structure, three broad plots are drawn within the story line; one story line is told from the view point of the land less laborers/ poor peasant, the second is told from the perspective of landlord, the third angle is from the politicians / State. The
The following diagram represents the multiple plot structure of Bhoomi Bhagotham.

![Diagram with labels](image)

In the above diagram the P.P line represents the Poor Peasantry, the L.L represents Landlord and the E.R indicates Electoral Representatives. Three had three different purposes over land. One is for sustenance; the other is for power the third one is for status over possessing the land. As indicated in the graph, the poor peasant though subdued innately, when individualised by the landlord, he gains upper hand over the landlord when he joins collectively fight against him.

This core ideology of the party is innately structured within the story line. The message by using the tripartite plot structure is to show the poor peasants not relay on electoral representatives, but fight themselves collectively against the landlord to gain their subsistence, by possessing the means of production.
Performance of the play:

According to Vangapandu Prasadarao this play is written with inspiration from Jalari Bhagotam which is prevailed in and around of Parvathipuram region of Srikakulam. Jalari Bhagotam is purely song-based form where there is no dialogue part. Prasadarao took it and incorporated the dialogue part and made it a full musical play with dance. The first performance was given in July 30th, 1977 at Visakhapatnam. From then around two hundred and fifty performances were given throughout Andhra Pradesh by Jana Natya Mandali alone. Later some other left based cultural organisations like Praja Natya Mandali, Arunodaya, Jana Sahiti performed it extensively. The playwright says that, "Even though I wrote the play to prepare the masses for armed struggle, some people used this play as a tool for their political propaganda, by simply changing it to the popular political needs. They tried to project the conflict between the land less people and landlords as the conflict between the political parties, portraying the landlords as the leaders of Congress. Hence projecting the defeating of the Congress in the elections as the core problem." 

The duration of the performance is around one hour. The play is performed both on the proscenium and street. The performance space is decided by the availability of it. If there is a proscenium, they used it, if not we performed it in the street. Except sound system, nothing changes for both types of performances. Because the group performs it for a number of times they can adjust themselves according to the performance space.
with out much disturbance. Musical instruments like Dappu, Dolak were used to support the song. There will be a chorus team in the side wing to repeat the song sung by a character. The costumes were very simple and suggestive. If the performance is in the daytime the source of lighting is natural sunlight. If it is the nighttime it will be with electrical lights with out any specific lighting effects.

Hermeneutics of the play:

The characterisations were designed with less dialogue, song and dance. The play has a better clarity in respect to the form than the content. The characters in the play enter the stage with an introduction about it in the form of a song. The antagonist's characters start singing their own mischief and cunnings just like in Veedhi Bhagotam. For example the, Karanam character enters with a song that describes his nature.

"Kalam Ratha Ganni!

Ee Vuriki Karananni!

Chittalanni Rayagalanura!

Pattalanni Marchagalanura!"

("I am the karanam of the village. I have pen in my hand. I can do anything by writing legal documents. I can change the owner ship of the land just by changing the names") This technique of presentation can be seen in almost all traditional theatre forms. The traditional folk theatre
forms like Chindu Yakshaganam, Veedhi Bhagotham, Pallesuddulu carry the same kind of narrative format where in every character introduce itself to the audiences in the form a song or Padyam. Though this technique was prevailed in traditional Indian folk theatre, Bertold Berecht talks about the same kind of technique in his Epic theatre. For Brecht, this technique is a tool to create the Alienation effect. When the characters enter to the stage by introducing themselves or by commenting upon their own deeds, the audiences make a distinction between the theatre and reality. Hence they try to analyse the situation with out involving themselves emotionally.

Jana Natya Mandali has merged these two angles in order to awaken the audiences on certain political issues where the analytical capacities of the spectators are addressed than the emotional angle. This was one of the major plays of Jana Natya Mandali taking inspiration from a specific traditional art form.

The above analysis of the plays Maabhoomi and Bhoomi Bhagotham reveal that The theatre of the marginalised is constructed on a discourse pattern. 'Discourse' is not simply what people (or individual) say but what people (individual) think. What goes between thinking and saying constitute the core element of discourse. In other words an utterance is a constituent of physical realm, which represents experience as knowledge. In this sense what is being said is tantamounts to what is being experienced. Experience when gets into mnemonic system forms the part of psyche and hence becomes the basis for the thought process, Thinking
therefore represents such psyche, which comes from the experience. The thought process when becomes systematised forms ideology. Ideology when translated into play generates experiences at metaphysical realm, which constitute the very plot structure of the play. The theatre of the marginalised therefore presents metaphysical experience of the land less and to subvert such reality seeks explanations from ideology, which in turn becomes the power of the marginalised. This complexity is well depicted in the plays of *Maa Bhoomi* and *Bhoomi Bhagotham*. Therefore the theatre of the marginalised is not simply a state for contesting ideology but a place for transforming the ideologies into reality. In order to gain such transformation, the theatre of the marginalised adopted itself to the native techniques of presenting performances. The sequence of dance and song which is innate to the folk cultural idiom became characteristic feature, of the theatre of the marginalized as seen in the plays of *Bhoomi Bhagotham* and *Maa Bhoomi*.

References:

3. *Ibid*.
4. *Ibid*.


7. This table is drawn from the material provided in *Maa Bhoomi* (Tel), Visalandhra publishing House, seventh edition, 1996.


16. *Ibid*

17. Personal interview with Vangapandu Prasadaraao at Visakhapatnam in December 2000

18. *Ibid*

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