THE KARNATAK THEATRE

Synopsis

I. Introduction:

1) Drama as a collective and ennobling art - Drama as a lofty literary experience. Its predominant place and purpose in social life - conditions for fulfilment.

2) Definition and scope of the Kannatak Theatre.

The story of the Kannada country - of the Kannada people - Nature and development of the Theatre - Influences and impact on neighbouring regions - Conspicuous Originality of the development of the Theatre in different parts of Karnataka - Obscurity of inter-relation.

II. Antiquity.

The Karnatak Theatre had its full development at least before the tenth century A.D. - Literary Evidences - Epigraphical evidences - Conclusions.

III. The Folk Theatre

1) Origin of the Folk Theatre found in religious rites and rituals - The mysterious identifications of the imitator with the being imitated brings about the germ of the dramatic portrayal - Earliest performances to please Gods - Theme dances of the Individual and the Community. - Nagan-itya and others.
2) Later presentations and their emphasis on entertainment as performances of Gombayata, Dasara Ata and other modes - Development of social themes on the Folk Stage.

3) Yakshagana, a fully developed folk art - its origin and development, - Story and Style - Presentation - Recent influences on Yakshagana - Conditions and possibilities of reviving the original - Contribution of Yakshagana to the development of Karnataka Theatre.

IV. The Professional Theatre. A sudden life and inspiration in the last quarter of the 19th century - Reasons - development of the theatre on independent lines in North Karnataka and Mysore - Themes and playwrights - Obligations to languages - Professional troupes, artists and presentation, Public tastes and professional conditions. Assessment of the Professional theatre as an institution of art and motivating force.

V. The Amateur Stage.

Conditions that led to the deviation from the professional stage and the birth of the Amateur Stage in the 1920s - Playwrights and themes - Amateur groups and presentation. Change of tastes and new experiments as the Opera, the Shadow Plays, Mimes, Radio Plays, Impromptu Plays - Children's theatre.
VI. Conclusion:

Modern tastes - To the screen a real competitor?
The future of the Karnatak theatre.

Bibliography.