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# Visual transition from real space to performance In Karnataka Contemporary dramas

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## ABSTRACT:

This Article is mainly focusing on Design of a space which has a psychological impact on the behavior of the users using the space. The ambience of theatres is different from other places. Performing spaces are of different sizes, shapes, and are constructed using different materials with varied acoustic properties. They might be open air, semi open or closed spaces. This paper aims to explore the relation between theatre spaces and performing artists. This object focuses on understanding the effect that characteristics of performing spaces have on performance attributes such as preparation, quality of performance and response of the audience. It also attempts to explore the effect of performing spaces on psychological attributes such as comfort level, stress, concentration and sense of connection with the audience. For this purpose a survey of performing 'MalegalalliMadhumagalu' different levels is conducted. The quality of the performance and the audience response depend on the location where the performance takes place, while special attention should be paid to the staging between the actual venue and the staged performance. If the venue of the performance changes, what will happen on the performance? What are the consequences? What is the question that arises in the community when the real space is transformed into a performance space? This Article is an attempt to find a new way to many questions whether a theater performance needs a specific location or not.

## KEYWORDS:

Performance space, psychological effect, comfort, performance quality, types of theatres, audience.

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## Introduction

Kannada Theater has been using performance and dramas from different eras. Here is the shade of Sanskrit theater and Greek and Elizabethan theatres. The influence of modern western theaters within Social theater politics. All the movements that led to the early modern theaters of Indian folk art have been reflected in Kannada theatre. From the color sneezes of the European Renaissance to the Proscenium, the Western theater tradition has evolved with the principles of Kannada theatre. Changed the nature of theater with many new ideas. Coached by Ebrahim Alkazi, who had vast experience in Western theatre, the National School of Drama-trained directors and designers pioneered new theatrical experiments in Kannada theatre. The success of the drama trial became the director's achievement. A new horizon was found for the experience of drama. Along with that, stage design got more importance from elements like stage set, music, props, costumes etc. Theater was subject to a unique discipline.

Outdoor theatres, proscenium theatres, indoor theatres, studio theatres etc. as performance venues. Performance spaces in these ready space theaters affect the performance of artists' talent and skill. When artists perform in ready space theatres, the audience sits on seats. At one end is a platform. There is a proscenium frame design all around. These theaters are comfortable for the audience. A similar pattern can be seen in both open air theater and proscenium theatre. Staging, setting, lighting, music, props, costumes, all these aspects of theater give a new experience to the audience along with realism. The purpose of these theater experiments is not only to provide a background for the action taking place on the stage, but also to convey the tone of the play to the audience along with the rest of the drama and these theater experiments give a new meaning to the real place involving the public. And reimagining the place will lead to new thinking for the audience. In this way, the transition from real space to performance space in Kannada Theater is researched on the basis of theatrical experiments that typically shape real space

as performance space.

### **Real space to performance:**

Space – whether a suspended pause, a blank area, an empty room or a limitless cosmos – performs. As a concept theorized over centuries by philosophers, scientists, artists and dramatists, space remains complex and elusive, although it is the fundamental im-material-material utilized by designers creating sites for theatrical performance. Space is the stuff of architects (who construct it) and scenographers(who abstract it); experienced by inhabitants (immersed within it) and spectators (who regard it). Considering sites that accommodate staged events, this essay outlines how space is a performativity medium, and therefore an inherently active entity, which reciprocally acts on, and is activated by, its occupants who need not be physically present within it. As a practicing scenographer and theatre architect.

Most of the studies are conducted on how Drama performance transforms a specific and real space– to made space into a performance space. What qualities a space to be called theatre space? A theatre space can be any place and could from anywhere: Museums, streets, courtyards and rooms, prosceniums, theaters, open air theater’s etc., are adapted for theater experiments, each place having its own significance. These spaces are transformed by the imagination of the director and the performances of the actors and actresses. This research discusses the new concept of theater with theorizing such a space.

One of my ongoingprojecton thisarticles has been to develop the Karnataka performing-space.

### **Dynamic production in Karnataka.**

#### **Novel MalegalalliMadhumagalu, Directed: C. Basavaligya.**

No one is significant; no one is insignificant, MahakaviKuve-mpu’sMalegalalliMadhumagalu which was adapted into a play and performed at Rangayana, Mysuru in 2010, has added a golden chap-

ter to the history of the Indian theater. This month long production under the direction of C. Basavalingaiah has attracted the attention of theater lovers across the nation. This attempt has rewritten the traditional stage concept and design of the theater. This theatrical magic has drawn crowds across all age groups. In addition, this production has also expanded the theater viewing experience of the audience to 180 degrees from the traditional 60 degree angle. The production has thus provided the audience with a new theatrical experience. The public who were unable to experience this unique and spectacular experience due to the non-availability of the tickets, have constantly requested the government to extend the shows.

In this context, the Department of Kannada and Culture decided to organize the ‘MalegalalliMadhumagalu Play’ in the backdrop of Kalagrama, Bengaluru in 2013 to fulfill the wishes of the theater lovers. The second edition also saw 25 successful shows. Approximately, 25,000 people were a testimony to this successful production in Bengaluru city. Later, the play was once again staged in Kalagrama, under the banner “Madhumagalu – Third Time” collaborating with National School of Drama, Bangalore Centre and Department of Kannada and Culture, Government of Karnataka. Now, a total of 20 shows are planned to be staged. Government of Karnataka presents the celebration of the Golden Jubilee year of the first ever Jnanpith Award to Kannada and the Novel Malegalalli-Madhumagalu, which is adapted into 9-hour long play “Malegalalli-Madhumagalu” performed at Bengaluru performed overnight across 4 open stages. This play is adapted from MalegalalliMadhumagalu (1967), a 750-page magnum opus of Kannada writer Kuvempu, depicting the conflict between tradition and modernity in the 19th century.

This production is makeasa Whether historic (epic incidents), aesthetic (theatrical displays) or banal (daily occurrences) – realigns the static object of built form with the dynamic flux of performance, thereby exposing an intricate system of active forces that undermine architecture’s traditional role as a fixed, durable object designed to

order space and those who inhabit it. A term that emerged toward the end of the 20th century – in order to consider spatial performativity generally and performance space specifically.

Approaching space by way of the transitory event – whether historic (epic incidents), aesthetic (theatrical displays) or banal (daily occurrences) – realigns the static object of built form with the dynamic flux of performance, thereby exposing an intricate system of active forces that undermine architecture's traditional role as a fixed, durable object designed to order space and those who inhabit it. I will therefore argue how, through the event, space is an intricate and active player in our everyday lives. This notion of the 'eventual' emerged from spatiotemporal revolutions in 20th-century science, arts, and communication, whereby the static specialization of time shifted to a more dynamic temporization of space, which emphasized movement, relativity, and duration. Radical shifts in modernism exposed space as a temporal event, undermining the discrete object of architecture, and allowing us to perceive the built environment more in a state of active becoming than passive being. The well-constructed playhouse now seems as meaningless as the well-made play *Performing Space*.



Photo the using the real space in Bangalore Kalagrama Audience moving to performing space to space



Photo's : Drama MalegalalliMadhumagalu



Performing Space : Bangalore kalgrama

### Conclusion:

“Visual transition from real space to of performances in Karnataka theatre” This research investigates new innovations involving real space in Kannada Theater set design. Kannada Theater is growing as traditional folk theater – modern theater contemporary theater attract, oppose and influence each other. All these together are creating Kannada Theater. It is only because all the businesses of human life are joined in the medium of theater that theater is able

to be so close to life more than all other arts. It can also be very contemporary. More than any other art medium, the entire nature of the theater medium changes from time to time. Even if we look at the stage design itself, this statement becomes very clear. It can be seen through this how much the stage, stage sculpture, stage theater, mechanical and technical devices related to stage, auditorium have changed from time to time.

It is a hopeful development that in contemporary Kannada theatre, stage directors are experimenting with literary genres such as poetry, stories, novels and essays rather than ready-made plays. If we look at theaters in Karnataka where the place has been converted into a Theater, Urubhanga play NINASAM 2008 Students production director by Abhilashpillai. 9-hour experimental production” MalegalalliMadumagalu” in the hills based on Kuvempu’s novel directed by Basavalingaiah, one of the non-literary stage productions. ‘Transnation’ a text less Devised plays directed by Savita Rani, the director’s concept for the plays and the location and performance spaces in Kannada Theater are ‘plural’. In contemporary Kannada theatre, performing artists and visual artists perform new types of performances in different real places, the transformation of places and the nature of scenes is developing in performing arts, and Kannada Theater is moving towards a new direction. This research aims to analyze this new direction.

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