

## SOOTHA RANGASTHALI A Review

<sup>1</sup>**Dr. Ch. Rajeswari**

P.B. Siddhartha College of Arts and Science

<sup>2</sup>**A. Neeraja Padma**

Assistant professor of English NRI Institute of technology, Agripalli.

In his book Sootha Rangasthali, Dr. D Vizai Bhaskar uses the myth and theatre as the spirit of the past charged with critical realism. It is a treatise to the art lovers who like to know much about the forgotten and less known art forms. Many of the communal art forms we see today are just a replica of the older ones. Through his work, Dr. D. Vizai Bhaskar tries to empower the suthas to voice out their position, power and property.

Dalit activists in Andhra Pradesh emerge principally out of three formations – Christianity, rationalist movements and ML activism. Dr. B.R Ambedkar is the key ideological figure that inspired, shaped and informed the Dalit Maha Sabha as well as the Dalit literary movement in Andhra Pradesh. Dr. Vizai Bhaskar took the character of Sootha as his spokesmen to delineate the woes of down trodden as envisaged for the sake of fourth world literature. He also said if we want correct today, we have to do it by borrowing it from yesterday.

During the anti-colonial struggle many non-dalit intellectuals made remarkable efforts to absorb all those masses who were socially and politically alienated into the broad terrain of anti-colonial struggle. Basavaraju Apparao wrote songs on atrocities inflicted on Dalits. Main stream Telugu literature witnessed another literary trend during the forties called Abyudaya Sahityam or Progressive literature in protest

against the prevalent romanticism, idealism and traditional individualism. Pioneer if this is Sri Sri (Srirangam Srinivasa Rao)

The outbreak of Naxalbari and Srikakulam movements witnessed the emergence of the most powerful revolutionary literary movement in Telugu called Viplava Sahityam. These writers produced a wide range of Marxist literature but these writers did not focus on caste and its impact on society. Dalit intellectuals arose from the most exploited class and share a critical attitude towards the upper class with their search for new socio-cultural identity, these writers set their own history with symbols and concepts. These writers created an ideology that is capable of organizing Dalits as agents of new democratic revolution. We find Gurrām Jashuva, a prolific writer in this period. In his famous work “Gabbilam,” Jashuva claims weapons for social consciousness among Dalits. Dr. Vizai Bhaskar brings the theatre as he platform to resolve the problems of the marginalized.

Present Dalit literature brings out literary expressions as an outburst of stored anger, untold misery, resentment, poverty, injustice, disillusionment, mental and physical persecutions. On the same level, the Dalit literature aims at caste-class Dalit struggle for creation of revolutionary consciousness, self-respect, emancipation, attacking on all social evils. It aspires for state power. Its secular content is not just the expression of their reflective mode of thinking but it fundamentally aimed at the intended new democratic revolution which would alter the present position of dalits and other oppressed masses.

The play Sootha Rangasthali acts as a torch bearer for the community that strives to showcase their talents. It is all in the theme that reflects culture and language. Being the counter part of a Rishi (Sage), in bearing the atrocities, the suthas were led to pitiable lives. Though Jashuva, Dr. B.R. Ambedkar, Mahatma Jyothi Rao Phule stood as stalwarts in emancipating the marginalized, they still strive for equality. Dr. D. Vizai Bhaskar proposes a new school of thought Sootha Theatre, as an effective platform to discuss and resolve the problems of the marginalized community.

He states the book with Bharata's Natya Sastra being a forerunner for all the art forms. The traditional arts were patronized as a communal interaction bringing fallacies and foibles through enacting. Theatre goers took this as a panacea for their problems. Indian culture holds history and myth as hologram to depict pratisarga, manvantara, Charita and Vamsa. Though western philosophy educates us with some tradition, to be specific Indian mythology is a pinnacle. Now a days the revert of art forms is achieved only through media. By educating people to participate in theatre arts, Dr. D. Vizai Bhaskar tries to bring the lost fervor to the Sootha Community. In his objections, he says that the theatre will bring the communal history to the people. It tries to voice out the sacrifices people underwent to keep the tradition, spiritual unrest and high handedness. The theatre uses Brechetian methods and aims at bringing marginalized occupations and their suffering on the stage. The choice of theatre is to make it more communal and more out spoken.

Dr. D. Vizai Bhaskar opines that progress can be achieved through education and employment but change in mindset is possible only when they voice out their miseries. To achieve this, the younger generation artists should be encouraged and then we can expect change in the mindset of the people.

Over all, the book is worth reading for every theatre goes who likes to visualize the communal problems.

**Dr. Ch Rajeswari**

Dr. Ch Rajeswari completed her PG course in MA English from P.B. Siddhartha College of Arts and Science and did her Mphil and Ph.D from Acharya Nagarjuna University. Participated and presented papers in various National and International Seminars and published papers in various books. Presently working as a Lecturer in English at P.B. Siddhartha College of Arts and Science Vijayawada.

**A.Neeraja Padma**

A.Neeraja Padma working as an assistant professor of English in NRI Institute of technology. She has 12 years of teaching career. She published outstanding articles in many reputed journals.