

Lecture – 26

Stale News and Summary

Good morning, let us now complete our discussion, of Bala sarkar plays with a last play, called, ' Stale News'. And this is along with precession and the second play that we discussed, all these three plays, precession as well as, Bhoma and stale news all belong to, the third phase of Bala Sarkar career, as a playwright, they were all performed, in open courtyards or opens the open air performances. That were the audiences could actually intimately interact, with the actors on stage, not on stage but in front of them. So, again stale news unlike the previous took place have we discussed, our more historically situated, they are more located in the historic or historical context, of the British suppression and persecution, of the Santali tribes that were belong to West Bengal. And the play really is about, of focuses on the state persecution and the police violence and the brutal tyranny, tyranny of police violence, as well as, state persecution, in the lives of the Santali's. The so, in some sense in this play, lays bare the machinations, of the colonial state and the police, as well as, the wealthy landowners and a certain class of the landowner of land owning, the love of landowners was created by, the British in the wake of the permanent settlement, of the Bengal presidency. And so, the play really is a description, a detailed description, a detailed dramatization, of the, the plight of the Santali's who for the longest time, had enjoyed absolute insularity, absolute isolation, in the thick forests of Bengal, until the life was interrupted by the British colonial force, along with the police and the creation of a new land holding, class that was its substance, responsible for reducing the lives of the Santali, to poor, slaves and debt-ridden bonded labourers. So, the play describes, the spiralling kind of cycle of violence and persecution and poverty an impoverishment, of bees Santali's and the way in, which Santali towards the end of the play decide to, revolt against the brutal tyranny of, British colonialism as well as, the landowners, for whom they worked. And so, none of them actually end up surrendering to the, the colonial force, but you know and get killed in the process, but there's a deep sense of, injustice, indignation and rebellion and the play actually ends, on that note of rebellion of and which, which also generates a sense of hope. So, let us just look at, some of the few, sections in the play that are descriptive.

Now, of these different scenes and one of so, again like the previous two plays we discovered, we discussed by a Bala Sarkar, again you have a chorus of eight actors, who are all anonymous. And they again, use their own bodies and the formations, of their bodies to actually; give the audience a sense of, the historical setting of the play. Again, like the earlier plays by Bala Sarkar, display also employs certain important oral formulae, which give the audience a sense, of rhythm of repetition, of memory. Right? Of a certain historical memory of, persecution and, and violence, one constant refrain throughout the play, is this phrase called, ' Domenico'. Right? And Domenico we later realized, is the that part of the Bhagalpur in Bihar, where the Santali, were made to settle down. And so, if you and so, the play in some sense describes, the historical trajectory, of this community, of Santali that for the longest time was, at least the play, suggests that they were the first agriculturalists, agriculturists the first settlers, to settle down and practice agriculture. And live in, in relative isolation, until the lives wasn't very interrupted by the, British colonial regime and, and colonial the incursions, of colonial modernity. So, this play describes that and we, we discover later on that, under British rule, in fact one of the actor says and this is a very long description of, what happened? He says that, when the state of Bihar came on the British rule, the barter based economy and social life of the Santals began to crumble under the impact of the exploitation and oppression, of the British merchants. And the money based economy they introduced. The Santals began to emerge, into the open after almost complete insularity that enjoyed in their social life, for thousands of years. They started to spread over areas, like Bhukur, DhoomGhar, Bhagalpur and Purnia, in Bihar and Binku Bhamkara and Murshidabad in Bengal around the year 1970. Landholders these areas, brought them in, employed them in fear in the forest that part of Bhagalpur and witches Santals had concentrated,

form a majority of the population was known as Santals, later described as a Santals Parganas, the inaccessible forest of the region and so, this who was cleared, the inaccessible forests region, were cleared by the Santals, they built homes in the forest and through hours of toil, they raised a golden harvest my land and I never been drawn upon my human feet.

So, the description, really is about the, the incursions the presence growing presence, of the British and also in the post-colonial era, you also look at, you also see how land holders of this these areas of Bihar, brought these Santals in together, from across various regions where they were made to work for them, as hired labourers, on the land and the Santals, managed to actually, were responsible for becoming expert, you know, tillers and labourers, who worked on the land and who managed to raise, excellent harvests, for the landowners. But, the entire play, is also set against the context the backdrop or the historical backdrop of, the of colonialism and the struggle for freedom and there are many voices in the play that represent, the voices of the nationalist elite, many of whom were, at the forefront of the freedom struggle, many of them, who and many of them also wrote against British, but they were also in some sense legitimizing British rule, because they felt that, perhaps that India was not yet ready for freedom or India needed the, the presence of the British in their lives because, the British had given them a lot in terms of English education in terms of infrastructure, in terms of technology and so, which is why they were beholden to the British, for, for introducing India to modernity and modern life. And so, there are for example, a listing of names, I have listing of several names, there are now famous in, in the earlier generations, of the pre-independence Bengal. So, you have for example, Sri Chaitanya Rama Krishna, Sai Baba, Maharishi Mahesh, Mahesh Yogi, Ram Mohan, VidyaSagar, Vivekananda, Bankim Chandra, Gandhi, Rabinranath, Sharad Chandra, Tara Shankar, VibhutiBhushan, JeevaAnandham, Bade Gulaam, Allahudhin, BeeshmaDev, Ravi Shankar, Ali Akbar, Girish Chandra, Vinodhini, SisirBadhuri, AhinChoudhary, Durga Das and so on. Lots of people, who are now well-known renowned, in the field of Bengali literature, literature writing, film Politics, you know and so on and so for theater, you know and so they are all important spirituality religion, they're all important figures and in some sense they are, their voices all settings represented, as ways in which a ways of actually legitimizing British rule or for example, upholding Hindu culture. Right? So, Vivekananda of course, who appears as one of the voices in the play, also upholds the glory of Hindu civilization. And the play also describes the, the ways in which, this state and political and social sponsoring of Hinduism, has eclipsed, sidelined, wiped out, a lot of local Santals, culture customs and rituals. In a whole way of living has been transformed by, colonial modernism and modern construction of Hinduism.

Then, over the course the play, there are also descriptions of various classes of money lenders ,who are also, you know, you know taking advantage, thriving on the money based economy, introduced by the British. Right? So, the money-based economy introduced by the British merchant's rulers is beneficial, in producing, a whole class of moneylenders from different, regions of the country. And they're all bent on fleecing the poor Santals. Right? So, the Santals call these, 'Moneylenders D coos. Okay? And the D coos, were joined in their exploitation of Santals, by the land holding class, created to strengthen the foundations of British rule over India, large quantities of rice, mustard another oil situ sent off to Murshidabad, Calcutta, in England. In return the Santals received, a small sum of cash, some salt tobacco or cloth, the prices of which added up to something far below a reasonable price for they produce, in the rainy season, the moneylenders would lend them some money rise, maybe a few other commodities does. So, Santals are at the mercy of very powerful Nexus of connection, between the land holding class and these D coos or these moneylenders, both of whom have been produced by, the monetary money-based,

economy introduced by the British. And the Santals have to in some sense work for these slog away be exploited, work for these land holding, land holders. And you know, they receive a very small portion of the products that, they help produce and, and export to other parts of the country. Then, Santali labor or the hired laborer is also bears the burden of paying taxes, right away and the burden of paying the taxes of also, having to repay loans, on high rates of interest, loans that they have risk that they have taken from his moneylenders. And so, they are condemned to a life of poverty and debt, they live hereditary region you know, the hereditary lives, as bonded labourers. Right? So, in the rainy season the moneylenders would lend them some money, rice maybe a few other commodities, does remaining masters, of the Santal's destinies for the rest of their lives. The rates of interest were exorbitant, going up to five hundred percent at times. So, the Santali are at the mercy of the moneylenders, right. Who lend them, money, rice, other commodities, at very high rates of interest? Then, in the process of Santals would lose the crop in his field, he would lose his plow his oxen, even himself in his family to pay the interest, even after Henry paid ten times, the original loan the burden of the loan, remained as heavy as ever, in this great festival of plunder. Right? So, the Santals, Santali has been reduced to you know, a pitiable kind of state of, of debt, of indebtedness and poverty, which lasts for generations. Now, this notwithstanding the fact the state government, later on gave, a certain percentage of reservations for tribal and caste communities, the place is also satire, on how these, reservations are of no use because, these tribal and caste communities do not have access to any sort of, institutional power or merit. Right? So, so they are condemned, to leading the debt-ridden and impoverished lives that they lead, despite the fact the state has given them or promises them, reservations. The play also, mentions various products, you know, it's it almost so many the characters, many of the voices of the characters in the play, are like advertisements, advertising new products that are in the market, right. Unlike Lipton gain, green label, prestige back pressure cooker, Hindu another name for film, style proof, scratch proof, time proof, value proof, TVs, you know, these are all voices of consumerism and capitalism. Right? And it's in these voices of consumerism and capitalism that, that certain sections of society, like the Santali's are completely forgotten, right. They're the ones who probably helped produce them; maybe some of them have tried to move to cities to get jobs. But are still struggling, to make ends meet. So, we completely forget about, the exploitation of these Santali workers, who are behind the scenes responsible for producing many of these products, later on we have further descriptions of the exploitation of the Santals, the way they were cheated off, their property, their troubles goats and poultry, they were insulted, they were beaten, they were tortured, they were men were raped, nobody was left out. It's, it's also a very kind of satirical description of how Santali are cheated by the markets. The markets that use, spurious scales to weigh their produce and give them, very low rates for their, for what they sell. So, these Santals become these perpetual slaves, you know they, they there's no relief, there's no freedom, there's no relief from the, the loans that they have to constantly repay at very high, rates of interest. And if the slave refuses to work, he would be terrorized by flogging, starvation and threat of imprisonment, there was no relief. So, it's, it's a, it's a whole structure of corruption, of power and corruption. And the Santali are poor victims, at their hands of this structure, it's a structural problem. Right? So, the British judges and magistrates were bribed by the landholders and moneylenders, innocent Santals would therefore dealt, the severe rest of sentences, while the oppressors never has seemed even a warning from the court. There's also, a play also focuses on the oppressed lives of lower caste Hindus and poor Muslim Weaver's right of certain communities of Bihar and Bengal. Right? So, it's not just a Santali's but it's also the fact that there are other marginalized sections of society, like the Dalits and the poor Muslims, who are also at the brunt of the revenue taxation system. And they're also, leaving lives

that are spent in trying to repay debts, debts that they could not pay. And at the interest in the nose of the moneylenders.

The question of language also very pure becomes very important here. Because, there are many Santali words being used here and there, to describe the Santali consciousness. Right? And so, one of them is *Huell*. The word *Huell*, so one is *D coos*. The *D coos* the word that Santali used to refer to, these users moneylenders. But, then there's also the word *Huell*, which means revolt. Right? And so the play, the play also describes the spread of the Santali revolt, against moneylenders. And that are larger structure of power. So many of these Santali they, see they use, they have a very intimate knowledge of the forest landscape and they also have their own strategic forms of warfare and they also have their own small weapons and guns that they use to attack these, moneylenders and so, they secretly you know, ransack these *D coos* houses. Right? There are these money lenders, who are Bengali, Punjabi, Bhojpuri, Bhatia and so on. And these Santals go on reading spree, trying to rate these *D coos* houses, of their you know, undue wealth and black money. So, many of these Santali who carry out this raid are hung, they hanged or they are killed, but then not one Santali surrenders to the police. Then, again this is juxtaposed to the voices of certainly important luminaries of the early generation of, of, of Bengalis who received, the benefits of Western colonial education. One of course is there a very important, scholar Raja Ram Mohan Roy, who was the voices also represented in the play. So, he so of course these voices all these people, these historical characters are exposed for the hypocrisy, for the fact that they all in some sense, some way or the other legitimize British rule, right. They all say that British rule was in some sense beneficial to the country. So for example, Ram Mohan we is here, Ram Mohan justifying indigo, the indigo plantations and completely forgetting that, the, the tyranny and the exploitation and the brutal oppression of the indigo planters, on local populations. On the whole the indigo planters, have performed more good the generality of the natives of this country, than any other class of European, whether in or out of the service. Right? It's so completely, oblivious to the fact that, the indigo plantations also produced, mass famines and starvation and exploitation. If Europeans of character and capital, were allowed to settle in the country, it would greatly improve the resources of the country and also the condition of the native inhabitants. So these are probably quotes, of Raja, of Raja Ram Mohan Roy. The peasantry of villages in, villages in the interior are quite ignorant of and indifferent about, either the former of the present government. And attribute the protection they may enjoy or oppression they may suffer, to the conduct, of the public officers, immediately presiding over them. But, men of aspiring character and members of such ancient families, as are very much reduced by the present system, consider it a derogatory, to accept the trifling public situations, which natives are allowed to hold, under the British government and a decidedly disaffected on with it, many of those however, who English prosperously in commerce and of those who are secured in a peaceful possession of there are states, by the permanent settlement and such as have, has have sufficient intelligences to foresee the probability of future improvement, which presents itself under the British rulers are not only reconciled to it. But, really we would has a blessing to the country. So, Raja Mohan, Raja Ram Mohan Ray's as is you know, justifies the benefits of British rule, of the permanent settlement that reduces, produced a new class of land holders and, and believes that, that those that, the peasantry and the villagers are ignorant of the or, or indifferent of the, the wealth, the welfare measures of the government. The beneficial rule of the British, right. So, they know nothing and we know everything. Right? So that's the tone, so he believes that, the British government is the only government I can actually bring in, you know liberties, civil rights.

Then there's also, Bankim Chatterjee, the important Bengali writer, Bankim Chatterjee who again, you know is the called the, 'Father of Nationalism'. But, actually ends up, saying that, for without the support the English is no way to revive the eternal religion. So he says that, the only way to add on to revive the eternal religion of Hinduism, can only be with the support of the British, will set the English test to rule over us, they are now traders only devoted to collecting money, they do not care, to care to take on the burden of administration, as a result of this revolt of the sannyasis, they will be compelled to take on the responsibility administration, the revolt sannyasis occurred only to make the English our rulers, there will be many who grumble, his freedom then equal to foreign rule, why do the nations of the world, then lay down their lives of freedom, to those who say thus, I should submit that we are not concerned with that issue at all, for we are a nation under foreign rule and we shall remain under foreign rule for many years more. Hence, those issues do not concern us. So, Bankim Chandra isn't really concerned about, about freedom, freedom from foreign rule, rule, he only feels that, the foreign rule can only become a way or means, an indirect means through which, you know Hinduism can be made into a an eternal religion, then there the voices of people like, will Swami Vivekananda who says, I do not say that we do not need political or social advancement. But I trust, religion comes before everything else, every improvement in India, requires first of all an upheaval in religion, before flooding India with socialistic or political ideas, first deluge the land with spiritual ideas. So this is what, this is part of the Vivekananda speech, at the conference of religions at Chicago, where he upheld the primary importance of Hinduism of religion, he says retain Hinduism in your spiritual faith and religious practice in a very cool of your being, so Vivekananda becomes like Bankim, another force off of Hinduism of a certain construction of Hinduism, as an eternal source of enlightenment and freedom. And this is of course like many like Sarkar, doesn't on this other place is always an ironic contrast; between let's say the voices of nationalism of liberation of salvation. And you know, a chorus which say which talks about, the reality of, of the violent exclusions on which the nation is built and becomes so fear condemnation, opposition silence greed, self-interest, loyalty, slavery salvation, fear condemnation, opposition. Right? So, so this is the reality that even as the nation-state, believes that it can become it is liberated, it is free, it is you know with the help of the British, they will actually produce, a democratic country, which, which believes in civil and Public as and political rights. But, still those rights are not available to everyone that, that, that is part of the country. So, not everyone actually belongs the nation-state, there are always some violent exclusions, on which the nation-state has been, produced. Many of these voices in the play read like, voices like, the voices of newsreaders or articles from newspapers. If so many of these, characters are actually reading out, articles in the newspapers which reflect the victims of the country, victims who have Taqwa died of floods, who are, who have died of, of poverty, who have killed themselves, because they cannot repay, high interest loans, right, of people who have died of police persecution and violence, many of them have been shot dead, there are many refugees from, Bangladesh who are now or many of you know, Santali or who have been excited to Dandakaranyam, many refugees who have been, who have arrived in Dandakaranyam, many of them have been killed, by the police. Right? So, many of these articles: that are taken from various points history, both before independence and after independence, describe the plight of, people of, people who have been exiled, poor people, people tribals, lower-class people, people who have been accused, of sedition, of going against, the British, who have been exiled to the forests, of Dandakaranyam. So, there are many, many political prisoners for example, who are languishing, in the Alipore jail, who have been, who have not been, given any food to eat or starving, they have not been given soap, to bathe, there's also a spiralling, you know, investment in weapons, international, international you know, investment in weapons, weapons and, and also, in the investment in you know,

importing, trading, scientists, technologists, skilled, workmen and artisans, between countries and of course, the whole global investment, in, in warfare, in military technology, is to actually, you know, produce a new cycle of, of state-sponsored violence and oppression against the marginalized. Against all those people who are considered to be enemies of the nation state, then there are further descriptions in the play of the kinds of state-sponsored atrocities: that have been committed by the police, along with the help, of this zamindar's, the landowners and the moneylenders, of the number of Santali's, who have been raped and killed and pillaged. And one of the interesting devices that sarkar uses in the play, is of a dead man, there's a dead man who is walking, around on the stage, and on stage. But, he is his he occupies, different points of the performance arena and he becomes an allegory, of the marginalized Santali's, he also becomes a symbol of the rebelliousness, of Santali's of the power of Santali's to, oppose and strike back at the British, at the at the moneylenders, at the landowners, through their own strategic warfare. Right? So, you have a dead man, who is, whose robed, who's cloaked and who uses different silently, uses different hand gestures, to indicate, the, the shifts, in the Santali's mood. Right? So that, there are moments where Santali's, Santali's wants to reveal that, their moments in Santali, has been victimized, at a moment of Santali has to attack, so you know, you have for example, the a stage description, such as this where for example, there is a moment where, in the play where, one of their British sepoys, moves up to an old Santal, who's streaming with blood and surrounded by the bodies the dead and he asks the Santal, who has been rebelling, who's been revolting against the British, to ask him to drop his weapon. But, the old man raises his battle axe and at one stroke, beheads the sepoys. So, the stage Direction is like this, which says the dead man suddenly, turns around and so the dead man is witness to all these different actions that are happening on, in the, in the play and the dead man suddenly turns around forces, his way through the crowd. So, the crowd scatters, some fall to the ground, the old Santali tune again, the rhythm shaky and a big bit uncertain, the pace slow, the men on the floor group for one another, grope for the melody, like blind men reaching out. Dead man enters slowly, from us from a different direction, he takes his position in the middle, as the group hold, hands and move in a circle around him, still in a state of blindness, the body's moving uncertainly to the pool of the hands. It's the blind the dead man is someone who, concern he was constantly, on you know, on stage, as it were, but, is also in some sense, constantly you know, embodying, the, the rebelliousness, of the Santali's, the revolt, the spirit of rebellion, within the Santali's. In one of the encounters, between the British, who take the help of the zamindar's, the moneylenders and the indigo planters, who provide the British with, money with men and money, you know and there, they're all conspiring, to eradicate Santals and eradicate the villages and kill all of them. So, at that moment, where there's this action taking place between, the Santali's, who are secretly hiding and are trying out there strategic warfare tactics, by shooting at these, these policemen, we sepoys, soldiers, the dead man again appears, they jump up, with tremendous spurts, of energy in freeze into positions, at various points in the acting area, armed with bows and arrows and battle-axes, dead man has appeared his right hand raised, one's, eyes are riveted on the distance, on the hand from a distance, he starts reading, dead man draws him along through crowds of men. Right?

So that, dead man performs many, functions in the play. So, this play unlike, the previous two plays does not, end on a note of hope. But, it just restricts itself, to our descriptions, of atrocities, of a atrocities which are being committed against, tribal and, and lower caste communities. So, there are there's also, of course and the play moves, from the pre-colonial, from the pre- British, pre-independence times all the way down to the post-colonial period, from that in the 1970s, all through the Naxal and period Naxal, a Naxalite movement as well as the, the other atrocities that are committed, against Dalits and Santals, you know, in various parts of Bengal and Bihar and, and so, in some sense, the play is also trying to show,

how the legacies, of, of colonialism, of colonialism have lasted well into the 70s and 80s. And so, there seems to be no respite, from the kinds of structural, forms of discrimination and violence: that occur, from the pre-colonial, pre-independence period. Right? So, let us now, complete our discussion of Bala sarkar, by looking at the slides.

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Badal Sircar (1925-2011)

- Born in 1925 in a Christian family in Calcutta, studied in a Bengali medium school in Scottish Church Collegiate School.
- Read Bengali playwrights in his youth, studied to become an engineer.
- He later got a diploma in town planning in London, where he watched many important European and American plays.
- His work took him to Nigeria, where he wrote some of his best plays.
- Known for his play *Ebong Indrajit*, Sircar initially wrote comedies, and plays that had to do with the alienation of the middle-class individual.

Born 1925, died in 2011, he was born, in 1925 in a Christian family in Calcutta, studied in a Bengali medium school in Scottish Church College at school. He read Bengali playwrights, as in his youth, he also studied to become an engineer, he later got a diploma in Town Planning in London, where he watched any important European, in American plays, his work took him to Nigeria, where he wrote some of his best plays, known for his play a bomb Indrajit, Sircar initially wrote comedies and plays that had to do with the alienation, of the middle-class individual.

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- His earlier plays were staged on the proscenium stage. He later abandoned the proscenium theatre because he felt restricted by the stage, makeup, lighting, backdrop etc.
- He formed something called Third Theatre, which was free of what was necessary for proscenium theatre, engaged in free and direct communication with the audience in an intimate setting and was free to watch. The audience could, if they wish, donate money.
- His theatre moved from the proscenium to the aanganmanch (theatre-all-around, where the audience sat around the room or courtyard and the actor interacted with the audience) to the mukta manch or open area and to the street.

His earlier plays were staged at the on the proscenium stage, he later abandoned a proscenium theatre, because he felt restricted by the stage, makeup, lighting, backdrop etc. He formed something called third theatre, which was free of what was necessary for proscenium theatre, he was basically a third form of theatre, which was free of the proscenium stage, of the realism of proscenium stage, as well as, folk theater or what was commonly understood to be folk theater and he engaged in free and direct communication with the audience, in an intimate setting and which was also free to watch. Right? So, the audience could if they wish, donate money. So, the it was called the his form of third theatre, was a free of the conventions, of a proscenium stage theatre, in terms of his artificial, lightning, makeup drop, backdrop and so on. It was also did not necessarily incorporate or copy or immediate folk theatre, but, it was also, free in the sense that it was it, it engaged in free and direct communication with the audience, in a very intimate setting and it was free to watch and the audience could if they wished donate money. Right? His theatre move from the proscenium to the angle manch, of the theatre all round, where the audience sat around the room or courtyard and the actor, interacted with the audience, to the Mukta manch or open area and to the street.

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Procession

- The play uses the idea of Calcutta as a city of processions to describe the apparent success of many political and religious processions in the city that are supposed to unite people.
- The play, was the first play by Sircar to be performed in an open area. There are six anonymous characters who assume different voices in the play.
- It describes the suffering and exploitation of the anonymous rural peasantry and farmers. Khoka, the missing boy in the play becomes an allegory of the deprived and marginalized.

In the play procession, the play uses the idea of Calcutta, as a city of processions to describe the apparent success, of many political and religious processions, in the city that is supposed to be is that supposed to you know, unite people. The play was the first play by Sircar, to be performed in an open area, there are six anonymous characters, who assume different voices in the play, it describes the suffering and exploitation of the anonymous rural peasantry and farmers, khoka, the missing boy in the play becomes an allegory, of the deprived and marginalized.

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- The old man is an older version of Khoka who is in search of him. Nothing much as changed over the generations as people are in search of their own sense of self.
- There are many issues covered in the play, from caste violence, poverty, the nuclear bomb, starvation
- Ends on a note of hope, at the possibility of finally finding a procession that would truly unite people irrespective of their differences.

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Bhoma

- Bhoma, like Khoka, is an allegory of the nameless exploited and suffering rural peasantry. There are six anonymous actors who assume different voices.
- A common refrain is the blood of the peasantry and farmers who have soaked the soil they cultivate with their own blood.
- There is an ironic contrast between voices that praise the glorious history of the nation, and its unity and technological advancements, and the plight of the peasantry.
- The state has money to spend on roads and bridges, trains, but there is no water for cultivation. The farmer is caught in a vicious cycle of poverty and debt. Bank loans cannot be had without any assets or securities. Without money there can be no capital. no diesel pumps to pump water.

In Bhoma, Bhoma like khoka, is an allegory of the nameless exploited and suffering rural peasantry, there are six anonymous actors, who assume different voices. A common refrain is the blood of the peasantry and farmers, who have soaked the soil they cultivate, with their own blood. There is an ironic contrast between voices that praise the glorious history of the nation and as unity and a technological advancements and the plight of the peasantry. The state has money to spend on roads and bridges, trains, but there is no water for cultivation, the farmers caught in a vicious cycle of poverty and debt. Bank loans cannot be hired, without any assets or securities, without money they gave me no capital, no diesel pumps, to pump, water.

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- The play covers the problems of seasonal employment for some farmers who don't have enough water to cultivate in the dry season and work as hired labourers for big farmers.
- The stark differences between the urban youth, who aspire to get admitted to prestigious educational institutions and go abroad at the cost of others' tax money.
- The lasting casualties of nuclear power and the atom bomb and the impact radioactivity has on generations of deformed children and on environment even if it is being used for peaceful purposes.
- The ecological and human habitat Sunderban is threatened by the demands of urban expansionism, and cultivation, and wild life, like crocodiles and tigers that have been preying on indigenous communities.

The play covers the problems of seasonal employment for some farmers, who don't have enough water to cultivate, in the dry season and work as hired laborers for big farmers. The stark differences, between the urban youth, who aspire to get admitted to prestigious educational institutions and go abroad, at the cost of all those tax money. The lasting casualties of nuclear power and the autonomy and the anti atom bomb and the impact radioactivity, has on generations of deformed children and on the environment even if it is, being used for peaceful purposes. These are the issues that the play exposes, the ecological and human habitats of the Sunderban, is threatened by the demands of open expansionism and cultivation and wildlife, like, like crocodiles and tigers: that have been preying on industry indigenous communities. So, if you remember the last time we discussed the play, we had there was an example, of this Sunderban, towards the end of the play, which is threatened by the demands of open expansionism, by the demands of agriculture and cultivation and on the other hand, there are the people who live there, are also threatened by, their wildlife that's present.

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- Even the official language of conservation does not ensure the sustainable survival and livelihood of the communities and wild life.
- The play ends on a note of hope that is there was an equal access and distribution of resources there would be greater harmony and not inequality. One has to clear the poisonous trees of individualism and private property, greed for that.

There even the official language of conservation, does not ensure, the sustainable survival and livelihood, of the communities and Wildlife. The play ends on a note of hope: that there is an equal that, that if there was an equal access and distribution of resources, they would be greater harmony and not inequality. One has to clear the poisonous trees, of individualism and private property and greed in order to achieve greater harmony.

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Stale News

- The play describes the colonial suppression of the Santhali revolt against the colonial state and their victimhood at the hands of police violence.
- The nationalist Hindu elite who both legitimized and opposed British rule, were estranged from the tribals and denied them their autonomy. Their intimate relationship with nature was upset by the incursions of colonial modernity.
- There is also a romanticization of Santhali society as the first agriculturist-settlers.
- A repeated phrase in the play is Damin-i-ko, that part of Bhagalpur In Bihar, where the Santhalis first settled, when their life of insularity was interrupted by British colonialism. They were exploited by moneylenders that had a powerful connection with the landholding class.

In steel news, the play describes the colonial suppression, of the Santali revolt, against the colonial state and the victimhood, at the hands of, of police violence. The nationalist Hindu elite, who were both legitimized and opposed Hindu rule, were estranged from the tribals and denied them their autonomy. The intimate relationship with nature was upset by the incursions of colonial modernity. There's also a magnetization of Santali society, as the first agriculturalists, settlers. A repeated phrase in the play is Damin-i-ko: that part of boggle wouldn't be heard where Santali's first settled, when their whether life of insularity, was interrupted by British colonialism. They were exploited by moneylenders: that had a powerful connection, with the land holding class.

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- There is a dead man in the play who symbolizes the invisibilized Santhali in the face of state and police persecution and zamindari exploitation. There is also the spread of state and socially sponsored Hinduism that threatens to wipe out the local beliefs and customs of the Santhalis.
- The play recounts the story of Santhalis being reduced to slaves and bonded labourers. The ruthless tyranny of the British and the landlords is exposed.
- The play closes with the Santhali revolt, their determination to oppose the forces that reduced them to their plight through their own strategic warfare. Although they are defeated and killed, they refuse to surrender.

There's a dead man in the play, who symbolizes the invisibilized Santali in the face of state and police persecution and zamindari exploitation. There's also, the spread of state and socially, sponsor Hinduism the threatens to wipe out the local beliefs and customs of the Santali's. The play recounts the stories of Santali's, been reduced to slaves and bonded labourers. The ruthless tyranny of the British and the landlord and the law and landlords, is exposed. The play closes with the Santali's revolt, the determination to oppose the forces that reduced them, to their plight to their own strategic warfare. Although they are defeated and killed, they refused to surrender. With that we come to the end of our discussion, of Bala Sarkar and we also end this particular course on, the introduction to modern Indian drama. Thank you, all for listening.
Thank you.